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1795

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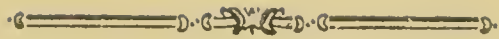
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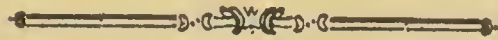




A

# PICTURESQUE TOUR,

Vol. I. Vol. II. Vol. III.





*A*  
*PICTURESQUE TOUR*  
through  
HOLLAND, BRABANT,  
*and part of*  
FRANCE;  
*Made in the Autumn of 1789.*  
Illustrated with Copper Plates in Aqua Tinta  
*From Drawings made on the Spot*  
BY  
SAMUEL IRELAND.

---

"Ipse oculis perlustravit."  
*Liv.*

---

VOL. I.



*C. J. Scott*





A  
PICTURESQUE TOUR  
THROUGH  
HOLLAND, BRABANT,  
AND  
PART OF FRANCE,

MADE IN THE AUTUMN OF 1789,

BY SAMUEL IRELAND,

AUTHOR OF THE HISTORIES AND PICTURESQUE SCENERY  
OF THE RIVERS THAMES, MEDWAY, AND AVON,  
AND GRAPHIC ILLUSTRATIONS OF HOGARTH.

THE SECOND EDITION, WITH ADDITIONS;

AND AN ENTIRE NEW SET OF

COPPER-PLATES IN AQUA-TINTA,

FROM

DRAWINGS MADE ON THE SPOT.

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IPSE OCULIS PERLUSTRAVIT.—LIV.

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VOL. I.

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LONDON:

PRINTED FOR T. EGERTON, WHITEHALL; WHITES, FLEET-  
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SEWELL, CORNHILL; AND G. SAEL, STRAND.

1796.

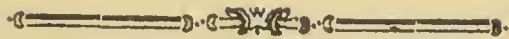
2094





T O  
FRANCIS GROSE, Esq.

F. A. S.



SINCE the period in which  
the immortal Dryden and elegant De-  
dications flourished, adulation and  
high-flown compliment seem to have  
lost their price; and writers, no  
longer benefited by fiction, may be  
allow-

allowed the merit of adhering to plain truth.

To become a candidate for public favour, in a country so famed for its knowledge in the fine arts, requires no small exertion and confidence: that confidence can only be had from the opinions of those who have stood first in the public esteem.

WERE I to attempt an essay on Portrait Painting, to whom could I with so much propriety address myself as to Sir Joshua Reynolds? or, on the subject of History Painting,

as

as to Mr. West? These observations and sketches, therefore, made in a neighbouring country, cannot be more aptly addressed than to one who has travelled so much, and for the best of purposes; that of diffusing the advantages of critical observation, and giving to the connoisseur in the arts an accession to his knowledge and improvement to his taste.

PERMIT me, therefore, in presenting to you the following sheets, to enjoy the satisfaction of publicly avowing my respect to superior talents,



( viii )

lents, and the happiness of being  
ranked among your friends.

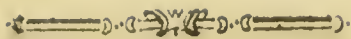
I have the honour to be

Your most obedient humble servant,

SAM<sup>L</sup>. IRELAND.

*Arundel Street,  
Strand,  
May 1<sup>st</sup>, 1790.*

PRE-



## P R E F A C E.



THE following remarks were hastily thrown together in the course of a short tour through a neighbouring country already well known, and thoroughly explored.

CONSCIOUS of this, the author's primary motive for travel was, to survey the va-

b

rious

rious productions of Art, and in a flight curfory manner to venture on a critical review of the merits of fuch works as appeared to him beft worthy the notice of a connoiffeur ; while at the fame time he gave fome idea of the country, by a representation of fuch objects as were moft picturesque or charaëteriftic. In this he flatters himfelf he may have fucceeded, as far at leaft as a faithful adherence to truth can give claim to merit.

A wifh, to open a new fource of pleasure by realizing, in fome degree, the objects as they prefented themfelves at the moment,



ment, and enabling the reader, as Parson Adams observes, “ to travel by the fire side,” may possibly, in some measure, avert the rigour of criticism.

WHEN the idea of publishing was first suggested to the author, his intention was to have etched the plates himself,\* but, fearful of his ability to render justice to the views, and aware of the superior beauty and softness of the aqua-tinta over the hard effect of etching, he called in the assistance of an ingenious artist, Mr. Cornelius Apostool, from

\* ONLY those plates marked S. I. are etched by him.

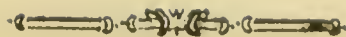
Amsterdam ; whose care in the execution of the plates, and close attention to the drawings, as well as professional skill, entitle him to this notice and tribute.

As to the descriptive part, the writer has only given a plain recital of facts, as they occurred at the moment, without aiming at learned ornament, or the high wrought colours of style. The anecdotes introduced may possibly be deemed of little worth: they were however obtained on the spot, and may at least serve to give some variation to a work that, to the general eye, may be thought to stand in need of extraneous relief.

IN the biographical part, the writer has availed himself of what has been written by foreign authors only; and of such anecdotes as he received on the spot, from oral tradition.

HAVING mentioned the names of a few, only, out of the many artists who were natives of the various places through which he passed, it may perhaps not prove unsatisfactory to add a list of all the artists who have come within the writer's knowledge; and which the reader will find at the end of each volume, alphabetically arranged.

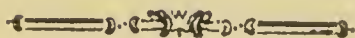
HE submits the work to the candour of the public, presuming, as Mr. Addison observes, that, “ few books are so ill written “ but that something may be gleaned worthy their perusal.”



# P R E F A C E

TO THE

S E C O N D   E D I T I O N .



THE first edition of this work having been sold within a few days after its publication (a circumstance of rare occurrence in the course of so expensive an undertaking), and having also been since enquired after with much avidity, the author is induced to present to the public a second edition.—This edition he has illustrated with a set of plates newly engraved from the original



ginal designs, and has also added two which are entirely new, together with several other pictorial decorations.

THESE are all finished in the same style, and by the same artists who executed the former, and which, from the experience derived from unremitting assiduity in their profession, will be enabled, as the author is induced to flatter himself, to present them to the public in an improved state at least, if not in a state of superior excellence.

To the letter press much has been added, and material alterations have been made, although the plan and construction of the work remains the same.

POLI-

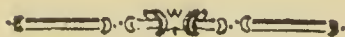
POLITICAL discussions were not originally intended to form a part of this work, nor would they have been at all adverted to, but from the very peculiar and interesting circumstances that presented themselves at that moment. Those were of so extraordinary a nature as to command the attention of Europe, and more immediately that of our own country, whose existence in a great measure we have found deeply interested in the events then depending. Whatever may be the fate of the hitherto successful efforts of a neighbouring nation cannot now, and could much less at that period of their revolutionary state be foretold. As the public opinion therefore appeared to justify the author in the sentiments he then advanced, and no suffi-

cient reason yet appears to call for any change of sentiment, his work in this particular must necessarily retain the same character; and he has accordingly left those discussions, as well as the descriptive account of each place, nearly as they originally stood; although war may have made more than usual devastation, and the events of it have consigned them to new governors, and consequently subjected them to a different system of legislation.

# PRINTS

CONTAINED IN

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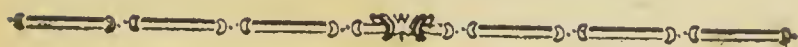


*View from the entrance to Harwich*

Pub for Saml Ireland Feb. 1. 1795.



A  
PICTURESQUE TOUR,  
&c.



LETTER I.

*HARWICH, Sept. 4th, 1789.*

DEAR SIR,

WITHOUT farther apology I comply with your flattering request; and shall cheerfully communicate to you what may occur in the course of my excursion, in the familiar language of a friend, indifferent to the pursuit of literary fame.

VOL. I.

A

HE



HE who sits down after a day's journey to recite what has passed, claims the privilege of ease ; and, without studying the charms of style or the embellishments of fancy, relates what struck him as new, beautiful or singular : upon this principle, therefore, you must satisfy yourself with a faithful, tho' not an elegant, correspondent.

YESTERDAY morning, about six, I left London, in company with our mutual friend. The excellence of the road in some degree compensated for the unfavourableness of the day ; and we were in no disposition to be deranged by trifles.

THE flatness of the country renders this scenery less picturesque than that of the Northern or Western outlets from the capital. There is not much to strike the eye of the traveller in the first stage, unless it is the mansion of the Tylney family, on the  
left

left of Illford ; which is a noble edifice, built from a design of Colin Campbell, and rises, with a degree of magnificence, amidst a thicket of trees in the Forest of Epping. The apartments are spacious ; but the pictures, being chiefly family portraits by modern masters, will afford but little entertainment to the connoisseur. In Writtle Park is a handsome modern house, the seat of Lord Petre. The manor on which it stands was a grant by Henry the Eighth, on the dissolution of Barking Abbey. I am told there are some very good pictures in this house ; but time would not permit us to view them.

THE castle and priory at Colchester are remarkable for their antiquity ; and in the same town a curious traveller may view some perfect specimens of Roman tessellated pavement. In the possession of an eminent shopkeeper here are two portraits,

generally esteemed by the connoisseur, as the works of Van Dyck.

AT Manningtree, on the river Stour, there is a delightful villa, built by the late Right Honourable Richard Rigby : the site is happily chosen on an eminence, commanding an extensive view of the river and adjacent country. The church, which owes its foundation to the munificence of the same gentleman, is built in a situation so enchanting, that I fear the eye, feasting on the luxuriance of the scenery, will not be more than enough spiritualized ; but is in danger of being rivetted to earth rather than lifted up to heaven.

WE now begin to have a country more picturesque, the river and shipping on one side, with a fine woody scene on the other, and the distance beautifully diversified with the Orwell breaking in occasionally on  
the

the view, form a rich and varied prospect, which cannot fail to attract every eye, and greatly interest the admirer of Landscape.

IN the evening we arrived at this place. The entrance at night is rendered peculiarly striking by the light-house over the South Gate, through which we passed : an enormous sea-coal fire, corresponding with a lesser light-house on the shore below, directs the pilot to avoid the Andrews, a sand that stretches from the fort of Land-guard to Dover Court, and forms a kind of bar across the mouth of this harbour ; which is of great extent from the junction of the rivers Stour and Orwell.

IN running over the peculiarities of a place the mind of a traveller naturally recalls whatever is memorable in its history. Harwich is not in this particular much distinguished : Camden indeed mentions a sea fight,

fight, between the Saxons and the Danes, at the mouth of the Stour, as early as the year 884, and this place is also of great antiquity, having been erected into a borough in the twelfth of Edward the Second. Some remains of an ancient fortification are to be traced, without the town gate, running towards the Beacon-Hill Field ; in the midst of which is a small artificial hill (probably a tumulus), and on which there once stood a chapel : from that spot issues a clear spring, which, forming a current, runs from the cliff to the sea, and washes down the clay which it is said to petrify : for this fact I do not vouch.

ON this shore are found what are called copperas or gold stones from their colour.—Transparent pebbles of various hues, as well as amber, are likewise found here. The natural productions of the place have been a source of much curious research  
and



and speculation to the philosopher, as well as entertainment to the collector.

IN the civil commotion which was raised by Dudley Duke of Northumberland, in the first year of the reign of Queen Mary, the town of Harwich was furnished with guns from Land-guard Fort, to which we paid a visit ; an excursion, however that should be made with caution, for the packet seldom waits after the arrival of the mail, if the wind and tide be favourable.

AFTER a short stay at the fort, where indeed we found but little deserving our attention, we returned in time to have a view of the scenery about the town, which is so beautiful, that I thought I could not better employ a leisure hour before dinner, than in making the enclosed sketch. It may not unaptly be contrasted with the flat country to which we are going, and serve to  
 illuf-



illustrate the native luxuriance of the one, and the artificial cultivation of the other. We are now going to commit ourselves to the mercy of the waves, which we hope will prove propitious to our wishes, and land us early to-morrow morning on the opposite shore ; whence you shall hear again from your friend.

Adieu !



LET-





*Entrance to the Harbour, Heligoland, 1895.*

Pub for Sam'l Ireland Feb'y 1st, 1795.

## LETTER II.

*HELVOET-SLURS.**DEAR SIR,*

WE landed here about ten this morning, after a very fine passage of about eighteen hours. In approaching the coast of Holland, the Island of Scouwen first appears, joining a ridge of bleak rocks, which, added to a multitude of shoals, render the passage sometimes rather dangerous. Helvoet a league distant appears a wretched little fishing village, but on a nearer approach picturesque and beautiful. The novelty added not a little to the impression made by this scenery. The drawing was taken just at the entrance of the harbour :

the guardship, appearing in the distance, is constantly stationed there to examine the ships passing to Rotterdam and the Maas.

HELVOET is surrounded with a deep fossé, and well fortified by a strong rampart faced with brick ; which is at the same time a defence against the irruptions of the sea and the attack of an enemy.

THE harbour runs thro' the middle of the town, and projects a considerable distance into the sea. The entrance is between two large piers, supported by immense piles, one hundred and ten feet in length, and driven near forty feet into the shore. Dutch industry and perseverance alone could have accomplished such an undertaking ; it is divided from the basin (which generally contains twelve or fifteen men of war, lying in perfect safety) by a pair of flood-gates ; over which is a bridge of curious construction,  
open-

opening in the middle by means of brass wheels turning on an axle, which is moved with great facility. The dock and admiralty magazine are well worth attention ; and a walk round the ramparts will not prove unpleasant.

THE houses are built on a singular construction : they are all pyramidical, which renders the upper rooms very small, and almost useless ; exemplifying the proverbial satisfaction of the Dutch with old habits, and their indisposition to novelty, either in objects of convenience, or taste. The fronts are painted at least once a year ; their neatness, and variegated colours have a whimsical and pretty effect : the streets are paved with clinkers ; and the cleanliness of the people, both within and without their houses, is astonishing. The insides of their churches are very plain, adorned only with escutcheons, with neither monument or epitaph. The

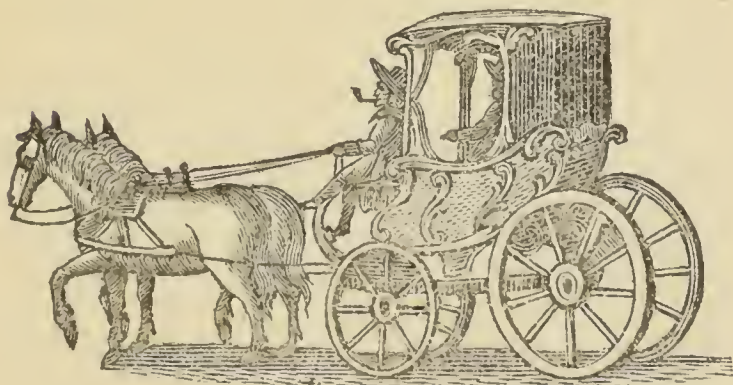


men sit with their hats on ; for in the rigour of Calvinism it is a principle, that the Deity is not to be won by external forms. The store-houses are very large and extensive : their situation is on the right, at the entrance of the harbour. The late King (George the Second) on his return from one of his excursions to Hanover, being detained some weeks by contrary winds, fixed his residence in one of them in preference to every other accommodation the town afforded. In one of his rambles, meeting a pretty Dutch girl on the quay, he accosted her with a Good morrow ! what have you in your basket, child ? Eyeren, Mynheer ; eggs, Sir. And what is the price, my dear ? A ducat a piece. What ! are eggs so scarce then in Holland ? No, Sir, replied the girl, but Kings are.

HAVING breakfasted, and discharged all demands, among which the landing our baggage was not the most reasonable :

able, we ordered a carriage, called a state waggon, to the Briel. A bell was immediately rung, and the charioteers summoned to attend : and the fate of the driver being determined by throwing a dice, that no undue partiality might prevail, every Dutch formality was now adjusted ; and, the boor of a driver with solemnity having lighted his pipe, we prepared to take our departure for the Briel ; where, I flatter myself something more worthy your attention may be found, and compensate for the brevity and barrenness of subject in this epistle.

Adieu !



LET-







*The Bridge over the River*

Pub for Sam'l Ireland Feb'y 1795

LETTER III.

BRIEL.

DEAR SIR,

AN hour and a half has brought us to this place through an indifferent road, as you may suppose; the distance from Helvoet being only seven miles. We twice in our route crossed the Maas.

THE prospect\* so very flat and uninteresting reminds me of a remark made by the Duke of Alva, who speaking of Holland, said of its inhabitants—"that they

\* THE annexed drawing of Briel was made from the Island of Rosenberg, across the Maes.

" were



“ were the nearest neighbours to Hell of  
 “ any people on earth, for they dwelt the  
 “ lowest.”

BRIEL is said to have taken its name originally from spectacle, which is the signification of the word in Dutch ; perhaps in allusion to its situation, commanding a most extensive view of the country. This place surrendered to the Prince of Orange on the 1st of April, 1572 ; and gave rise to a sarcasm on the Duke, that he had lost his *spectacles*, and could not see the ten per cent. that he wished to impose on the inhabitants.

THE Briel as we approached made a beautiful appearance thro’ a fine winding avenue of trees. The ramparts, draw-bridges, churches, and buildings, all breaknig in upon the view at once form a cluster of objects, which cannot fail to strike very forcibly the mind of a stranger ; whose admiration

tion

tion will not be much less excited on the entrance at the gate, leading through the High-street, which is neat and elegant.—Being Sunday, every thing wore its best face, and in its highest polish, Dutch exactness lost nothing of its native simplicity.

THE trade of the place is very inconsiderable, and its importance much decreased; it was one of the cautionary towns delivered into the hands of Elizabeth, and was garrisoned by English forces during her reign.

I WAS so pleased with the scene at the entrance, that I wished to make a sketch: but the centinel having no respect for the fine arts, made me desist; and, time not permitting an application to the commandant, I was obliged to relinquish my design.

THE Briel gave birth to the famous Admiral Cornelius Van Tromp ; who, after many successful battles, was killed by a musket-shot, in an engagement with the English, August the 10th, 1653.

THE great church at Briel is not only used as a guide to heaven, but Dutch sagacity has made it serve the purposes of this world, by lighting the top of its spire, as a beacon. Within is a monument to the memory of Count Almond.

IN this great town, I have made many fruitless enquiries after the arts and artists ; but neither picture of value, or work of eminence, could I discover. The master of our hotel, indeed, boasted much of his collection, which was very numerous ; and, I believe, no great objection would have been made to its being reduced, had I then been in the humour to become possessed of such a treasure.

LET-





*Wexford from Kilkenny from the West*

LETTER IV.

ROTTERDAM.

DEAR SIR,

FROM the Briel we ferried  
âcross the Maes, on Sunday evening, to the  
Island of Rosenburg. The waggon, or as  
the Dutch term it, “ wagen,” is the only mode  
of conveyance to this place, in it’s form it  
much resembles ours in England, with the  
addition of gilding and all the colours in  
the Dutch prism. It is drawn by a pair  
of horses, and guided by a boor ; who is slow  
and steady and seldom uses his whip, but ap-  
plies one foot as a substitute, while the other  
rests on an iron turned up from the axle, not  
unlike the form of a bugle horn : this serves



as a director to the carriage, as exemplified in the drawing.

THROUGH an indifferent road, and prospect unimproved, after crossing another branch of the Maes, we arrived at Maesland-Sluys, about seven miles from Briel ; a beautiful village, principally inhabited by fishermen, yet exceedingly neat. The harbour is very considerable, containing constantly from two to three hundred herring buffes, which are the principal support of the place. Canals run through most of the streets, which are extensive and well built. The boors gave us no small trouble in landing our baggage ; and, from the concourse of people gathered round our inn, we were in no small danger of having it lessened.

OUR party being now increased by a French family, who were desirous of joining us to Rotterdam, we ordered two carriages.

riages. The time of getting them ready exceeding all expectation, and the evening closing apace, we wished to countermand them, and fix our residence here for the night ; but this was not consistent with Dutch police : they had been ordered, and must be paid for, go or stay. We therefore chose the least evil, and set off for Rotterdam, about fourteen miles distant.

WE passed through Vlarding, a handsome fishing-town ;—Schiedam, the most famous place for distilling geneva, in the province of Holland, containing near three hundred distill-houses ; and Delfthaven, a pretty village, agreeably situated by the water-side, interspersed with pleasure-gardens and avenues of trees. Not far from Schiedam is a small village called Pynaker, worthy of notice for having given birth to a very charming painter of landscape, who takes his name from the village.

NIGHT

NIGHT coming on, and the fog increasing, we lost much of the beautiful entrance to Rotterdam ; which consists of a handsome avenue, about three quarters of a mile in length. It has a broad canal passing through the center, and is bordered with lofty trees ; at the extremity of which is the city gate, which is well built and called Delft-gate.

ROTTERDAM has many advantages from the depth of water in the canals, which admits ships of large burthen even to the doors of the merchants. The quays are spacious, embellished with trees, and exhibit the most beautiful and picturesque appearance imaginable. The Boompies, or, as it is generally called, Boomb Quay, on the banks of the Maes, surpasses all the rest, and indeed every thing of the kind I have seen.

LOFTY trees, masts of ships and elegant buildings form all together a beautiful

ful assemblage of objects, rarely to be met with in a commercial city. Here you may find a happy association of the means and the end of Commerce ; the house, or rather palace, of the merchant, ornamented by the ships that daily contribute to its state, and, together, with the magnificence and luxury which it commands, the vehicle and instrument by which it is ministered. In this charming situation, the house of Mr. Crauford, an English merchant, makes no inconsiderable figure ; it was decorated a short time since with a valuable collection of pictures, which he has sold to Mr. Hope, of Amsterdam. This delightful spot is more than half a mile in length ; and from each end of it are formed the canals, which are seven in number. Hence you have a most extensive prospect, which, though flat, affords a very fine subject for the pencil of an artist. We crossed the Maes to Kattendrecht Ferry, to obtain a general view of Rotterdam, which you will see in the enclosed sketch.

THE commerce of this place is conducted with the utmost regularity, and so little noise and bustle of business, that you might rather imagine yourself in a village, than in the second city of the most commercial people in Europe. The annual fair is now held here; during which the principal streets are lined with booths or stalls, arranged close to the canals. They are filled with articles of merchandize, from the penny toy for children to the rich gold and silver trinket “for those of larger growth.”

THE Dutch lads and lasses, tricked out in their large trunk hose, long flowered waistcoats, and plaited petticoats, form altogether so grotesque an appearance, that “Nature seems to wear an universal grin.” Such is their style of dress that it is no uncommon thing to meet the North Hollander in a family suit of three or four generations. An old Dutchman, whom I spoke with on the subject, observed, that out of one pair of wedding



wedding breeches, made up about forty years ago, he some twenty years afterwards made himself a complete suit of clothes. With such a prize in view no wonder that the Sans Culottes should have fought their way thro' Brabant.

It is no small pleasure to see the various products of our own country circulated so universally, and held in such high estimation, as we found them.

DURING this fair, which lasts about three weeks, beggars of all nations are permitted to range unmolested: the same privilege is granted at Amsterdam, and in most of the provinces of Holland. How this host of wretches exists in the intermediate space, under the severity of Dutch police, is matter of astonishment, as a beggar is not suffered to appear in the streets at any other time.



IN the fair I met a wretch, as poor in spirit if not in purse, as any of the group here alluded to—the famous Miser, old B—— ; said to be ninety-eight years of age, and the richest man in Rotterdam. Picture to yourself an emaciated figure, whom age and avarice have almost reduced to bone, with a close formal peruke and plain thread-bare suit, so often brushed that it was become a mere sieve and would let any thing through but his money and you will have a faithful portrait of this wretched curmudgeon. In purchasing his daily food, to avoid imposition, this extraordinary character usually markets for himself : on this occasion one day observing the butcher putting a bit of paper into the scale, merely from cleanliness, he exclaimed, “ What are you doing ? take that “ out : I come here to buy meat, not paper ! ” A farthing’s-worth of milk serves the exigencies of the day, which he orders to be taken half at one door, and the remainder at the other,

other, to gain the little advantage of extra measure.

A MISER has ever been held an object of ridicule, and even of contempt and hatred; how far deservedly I will not take upon myself to decide. The world, however, will still impute it as a crime to the individual; if possessed of immense wealth, he stops the current of its circulation, and, as it were, dams up the genial stream, that, flowing naturally, would fertilize in its course:

THE Cathedral of St. Lawrence is a large gloomy building; filled with achievements covered with black velvet: the aisles are ranged with rush bottomed chairs, all numbered, close to which are small boxes, containing stoves for the use of the ladies. The trouble of climbing to the top of the church tower will be well repaid by the extensive view you will command, as from thence

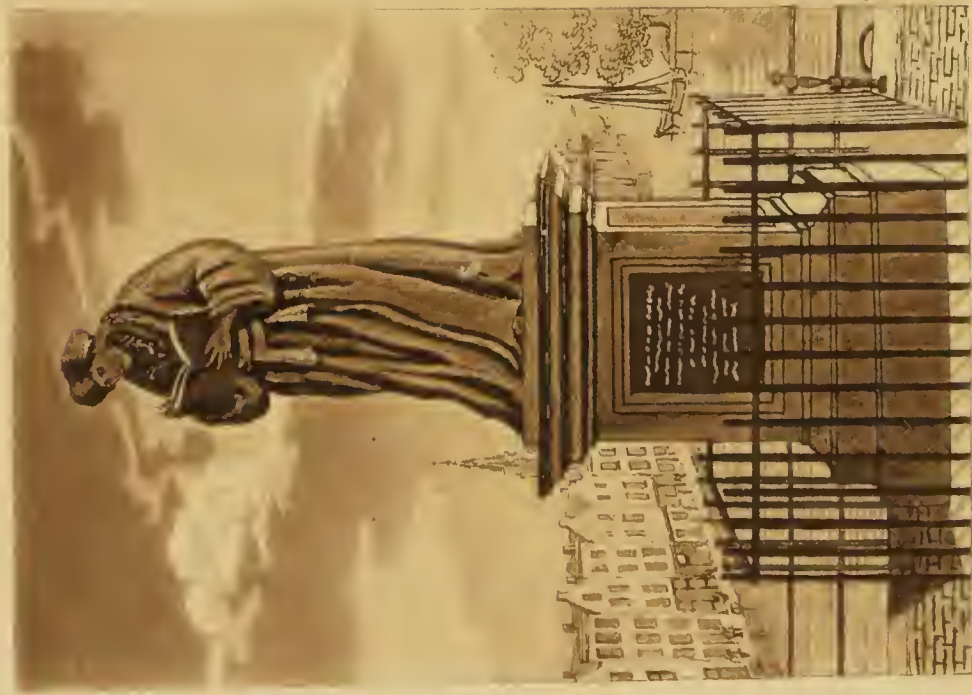
is seen the Hague, Delft, Amsterdam, Dort Briel, Utrecht, &c. &c.

THE Exchange is a handsome quadrangular building, finished in 1736, and not so large as that of London.

THE Weese, or Orphan-house, contains near six hundred boys, and girls, who are kept exceedingly clean and neat : it is a building worthy notice. In the College of Anatomy you will find amusement for half an hour. Among other curiosities, you can not fail to notice the old Dutchman, your guide, who is as rare an animal, and in as high preservation as any object the museum affords.

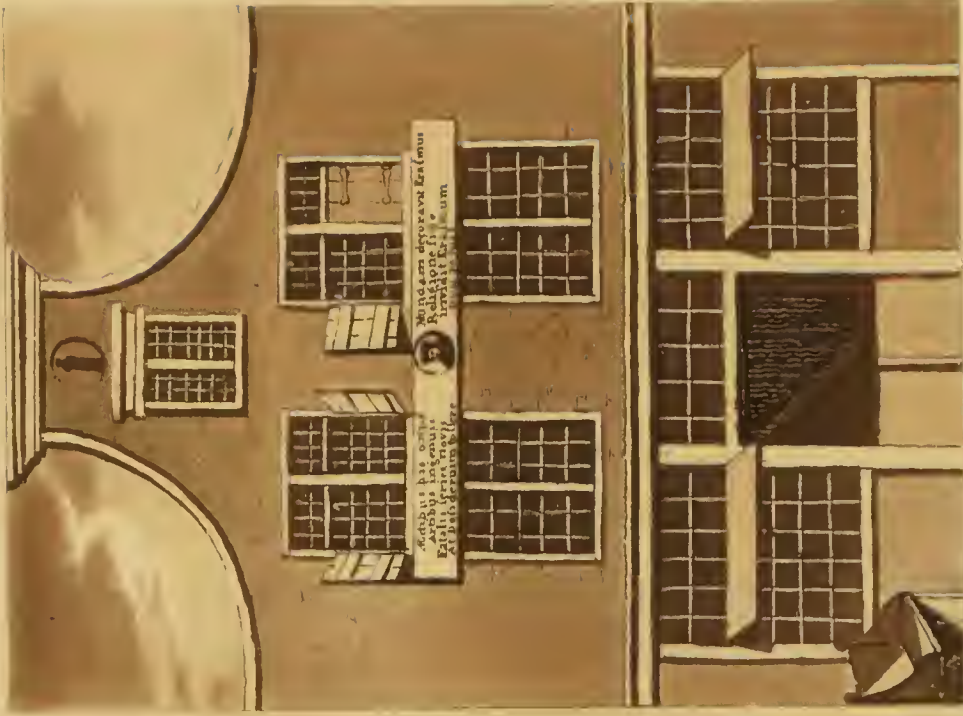
ON a handsome arch, which joins the navigation of the canals, is erected a very superb bronze figure, near ten feet high, finely executed, of that justly celebrated restorer of the  
the





*Statue of Erasmus and*

*Rotterdam*



*House in which he was Born at*



the Latin tongue, Erasmus ; of whose birth this city claims the honour. This beautiful figure is a chef-d'œuvre of the famous architect and statuary Henry de Keiser : It was finished in the year 1622, and on its pedestal are the following Dutch lines by Oudaan, a poet of much eminence :

Hier rees die groote Zon, en ging te Bazel onder !  
 De Rykstad eer' en vier' dien Heilig in zyn Grav ;  
 Dit tweede leeven geeft, die't eerste leeven gav :  
 Maar 't ligt der taalen, 't zout der zeden, 'theerlyk Wonder,  
 Waar met de Lievde, en Vreede, en Godgeleerdheid praald,  
 Word met geen grav gëeerd nog met geen beeld betaald :  
 Dies moet hier't lugtgewele ERASMUS overdekken,  
 Nadien geen mind're plaats zyn Tempel kan verftrekken !

THE sense of which I have thus attempted in English :

ERASMUS,  
 The glorious Sun of human knowledge,  
 That Master of Eloquence,  
 Moralist,  
 And Wonder of the World,  
 Rose here and set at Basil :  
 May that imperial City honour him in the grave !  
 No



No decoration of sculptur'd ornament,  
 No sumptuous tomb,  
 Nor costly statue,  
 Can add fame or honour to a Genius,  
 For whom only  
 The vaulted roof of High Heaven  
 Forms the proper  
 Temple.

Much pains was taken by a bigotted sect, called Contra-remonstrants, against the setting up of this statue ; and they were so near gaining their point, that it was carried in the senate by a majority of only two. The former statue was destroyed by the Spaniards in 1572 ; it is said to have been a good figure, formed from a hard bluish stone. The Spaniards, instigated by a monk of their country, shot at it with their musquets, after which it was thrown into the canal ; but on the expulsion of their superstitious and bloody persecutors, was again set up, by order of the magistrates, where it remained till this bronze figure

figure was completed in 1622. The first statue of this illustrious man was in wood, erected in the year 1549.

IN a narrow street leading from the statue to the great church, is now standing the house in which he was born, on the 28th of October, 1467. On a fillet, running across the front (as seen in the annexed drawing, which I made on the spot) is the following inscription :

*Ædibus his ortus mundam decoravit Erasmus  
Aritibus ingenuis, religione, fide.  
Fatalis series nobis invidit Erasmus,  
At Desiderium tollere non potuit.*

POPE, in his Essay on Criticism, bears testimony to the superior talents of Erasmus in the following lines :

“ At length Erasmus, that great injur’d name,  
“ The glory of the priesthood, and the shame,  
“ Stem’d the wild torrent of a barb’rous age,  
“ And drove those holy Vandals off the stage.”

THIS

THIS learned man is said to have been well skilled in the art of painting, an accomplishment not improbably derived from his great intimacy with Hans Holbein. Houbraken tells us, that Van Bleefwyk, in his History of Delft, mentions, that Erasmus, while in the convent at Emaus ; near Gouda, painted several pictures ; among which was a crucifixion in miniature, much esteemed by the connoisseur. It is at present in the collection of Mr. Cornelius Ploos Van Amstel, at Amsterdam ; and was formerly in the possession of the learned Cornelius Musius, prior of a convent at Delft.

WE visited the Dutch and French playhouses. At the latter we were not ill entertained with the *Deferter*, and the *School for Fathers*, as an after-piece. The house is rather plain, but commodious ; and you may be served in any part, even in the pit, with coffee, lemonade, or any refreshment you can wish,

with, without inconvenience to yourself or neighbour : this advantage arises from the seats being all numbered, which prevents crowding or dissatisfaction. The players, all wearing orange cockades, made rather a whimsical appearance ; but at this time, party running very high, every one is obliged to provide himself with this passport ; even the tails of the horses are adorned with this princely appendage.

A PERSON is now in confinement for stabbing another because his orange cockade was not so large as it should be : this surely was not the “ reproof valiant,” and is likely to be attended with very serious consequences. To constitute the crime, and subject to the punishment of murder, the laws of Holland require, that the death of the party wounded must follow within a limited time after the wound received : should he survive that period and die after ; how clear so ever it may be,

E

that

that he died in consequence of the wound, the sentence of the delinquent is mitigated.

Shoe-strings are deemed a mark of opposition to the Prince, and are as such, unsafe to be worn, and never seen but on the feet of a stranger ; among whom I was one, and I assure you did not pass unnoticed.

MANY of the merchants have their country retreats in the neighbouring villages, seldom at a greater distance than two miles from the city ; still clinging, as it were, to the spot which was the source of their wealth ; and hourly casting a “ longing, “ ling’ring look behind.” These retreats from the fogs of the climate are only habitable about two months in the year ; and their situation and approach are seldom found to accord, either in taste or style, with the eye of an Englishman. The true art of gardening, or having “ Nature to advantage drest,” has, in a very small degree, found its way to this  
coun-



country. Long, straight alleys of monstrously distorted trees, with hosts of heavy gods and thick-legged goddesses, too often obtruding as the principal ornaments ; while

“ The suff’ring eye inverted nature sees,  
 “ Trees cut to statues, statues cut to trees ;  
 “ With here a fountain never to be play’d,  
 “ And there a summer-house that knows no shade.”

I do not advance this stricture on Dutch gardening as universal ; but it certainly appears to me, that the luxuriance of vegetative nature is more restricted in this country than in any I have ever seen, as their object seems rather to be formal exactness than true simplicity or grandeur. Habits are as inveterate in the arts as in the passions of men ; and surely this truth was never so forcibly demonstrated as in the Dutch, who, roving and collecting from every corner of the world whatever is rare or valuable, and administering to the wants and embellish-



ments of all nations, still adhere to their own peculiarities, however singular or absurd.

AMONG many excellent artists to whom Rotterdam has given birth, I shall mention the Chevalier Vander Werf, born January 21st, 1659. The excellence of his works is in some degree to be measured by the high prices they now bear. Portrait-painting was his first pursuit; in which he so highly excelled as to attract the particular attention and even friendship of the Elector Palatine, by whom he was knighted in 1703, and his descendants ennobled: he likewise presented him with his portrait set in diamonds, a chain of gold, and a medal of considerable value. Yet, at an early period, he almost entirely abandoned portrait-painting for the nobler study of history, in which the sweetness and delicacy of his pencilling, and roundness of his figures, stand unrivalled; though

though it must be owned, his high finishing sometimes becomes hardness, and impresses the mind more with the idea of ivory than of animated flesh : and there is in general too much coldness in the effect of his pictures. From the year 1697 to the year 1716, he was engaged in the service of the Elector Palatine, for whom he painted thirty-two pictures ; from that period to 1722, he painted for Sir Gregory Page twelve ; and for the Duke of Tuscany and others twenty-four ; which seem to have formed the whole of his works. His own portrait, with that of his wife and daughter, were sent as a present to Sir Gregory, in return for his great liberality to this artist. This celebrated painter died in 1727, aged 68.

PETER VANDER WERF, brother to the Chevalier, but much inferior in his art, was born here in 1665.

HERMAN SACHTLEVEN, a landscape-painter of much celebrity, born here in 1609, was a disciple of John Van Goyen. His pictures, though much laboured, produce a happy effect from his faithful attention to truth. His touch was free and light ; and the aërial tints judiciously arranged. His drawings are not in less estimation among the connoisseurs than his works in oil.

CORNELIUS SACHTLEVEN, his brother, a very inferior artist, was also born at Rotterdam.

I SHALL mention only one other painter, a native of this city, Abraham Hondius, born in 1638, and famous for huntings and conversations.

THE spirited characters of his animals, particularly dogs, the squareness of his pencilling, with the freedom of touch,  
and

and manner peculiar to himself, must ever render his works pleasing to the amateur. It may be observed, that in many of his pictures the skies are remarkably red : the cause assigned for this is, a heavy bill too often with the colour-man, and credit so low that ultra marine was no longer to be obtained.

OF living artists here are a few of some eminence, particularly Mr. Van Ny-megen, the father, who paints history, and the son, landscape, in the style of Pynaker : Mr. Langendyck, who designs battle-pieces, &c.; and Mr. Molyn, horses and cattle.

I SHALL now conduct you to a few private collections, in the possession of gentlemen who will be gratified in giving pleasure to an amateur of the fine arts ; and to whom, as such, you will find little difficulty of access :

MR.

MR. VANDERPOT; Seigneur de Groeneveld, who has been banished on account of the late civil commotions; Mr. Cramer, Mr. Lockhorst, and Mr. Heybrock.

HAVING a wish to visit Dort, a place so much noticed in the works of the famous Dutch artists, we intend making a short excursion thither to-morrow. In the interim,

Adieu !



LET







*Dordrecht en Dord*

LETTER V.

*DORT.*

DEAR SIR,

AGREEABLE to our intention, we have made an excursion hither this day, after crossing the Maes to Zwyndregt; a pleasant village on the river Merwee, commanding a very picturesque view of this city, which is about nine miles from Rotterdam.

THE entrance to Dort, or, more properly, Dordrecht, is through the great Hooft-gate, a large handsome building. This city is of great antiquity, and has been a place of considerable strength: it is

defended by bastions, and surrounded by a strong wall. It still holds a first rank in the states of Holland, and had formerly the sole privilege of coining money for all the provinces.

It is recorded, that the insular situation of this place was formed from an inundation of the sea, on the 7th of July 1421; which swallowed upwards of seventy villages, and near a hundred thousand persons. The cause of this calamity is said to have arisen from the malice of a peasant who, with the view of wreaking his own vengeance upon a neighbour that was obnoxious to him, opened a dyke towards the sea, which led to his house. The current became suddenly so powerful by the influence of the wind, that every attempt to stop its progress proved ineffectual, and left to the humanity of those who bewailed a deluged province, no better consolation, than  
that

that the author of this ruin was himself swept away by the general wreck.

THE trade of this place is inconsiderable, fish being the chief article, among which salmon is in great plenty. There are two principal canals in Dort, the old and new : across the former is a bridge of brick (called the new Bridge) near which is the town house.

THE great church is a large heavy mass of building, with little more than its antiquity to render it worthy of remark. Dort was one of the first cities that attempted to shake off the Spanish yoke, and embrace Calvinism. Here was held in 1618 the famous Protestant Synod, assisted by deputies from all the Protestant nations. It terminated in the execution of the famous Barneveldt and of Gilles Van Ledenburg, secretary to the states of Utrecht; and in a

sentence of perpetual imprisonment in the castle of Louvestein upon the learned Hugo Grotius and Hoogerbeets, the pensionary of Leyden.

THIS city has produced some great and learned men, particularly the celebrated Junius and Vossius. To painters of eminence it has been rather propitious, at the head of whom ranks Albrecht Cuyp, son of Jacob Geritze Cuyp, born here in 1606: a name that must be held dear to every lover of the arts. His close attention to nature in his landscape, and nice discrimination of character in his cattle, stand unrivalled; the mists of the morning, clear light of noon, and sombre tints of the evening, are all delicately marked in his pictures. His sketches were principally made from the neighbourhood of Dort; and are all faithful copies of nature, whom, he has evidently not sued in vain,



VALUABLE as this great artist's works now are in the estimate of the connoisseur, I am informed, it is not more than thirty years, since a room full of his best cabinet pictures were purchased by the late Mr. Blackwood for seven or eight pounds a piece. Such are the vicissitudes in the works of art, and the labours of genius, and such the baneful influence of fashion and caprice, even on minds best cultivated and informed! Nor is the palm sure to be received from the hand of posterity: the most signal excellence cannot command it, Milton's great work has taught this discouraging lesson; and his labours were much less subject to accident, and the possession of them not confined to the cabinets of individuals. It was only by the efforts of a popular Lawyer, that he was at length rescued from oblivion: and he might have been involved in this obscurity by the prejudices of party, or the more barbarian mandates of despotism.

THAT



THAT excellent engraver, Jacob Houbraken was likewise born here about the year 1698. From whence he drew the principles of his art we know not, as it is not recorded that he had a master : his excellence seems to have been attained by application ; that infallible source of perfection, where Nature has not been niggard in her gifts. He was the son of Arnold Houbraken, an historical painter, born likewise at Dort ; and who held some eminence in his profession.

GODFREY SCHALKEN, a painter of great celebrity, was likewise born here, in 1643 : he was son of the rector of the college, under whom he studied the classics ; but soon changed this for his favourite pursuit of painting, and at length became a disciple of Gerard. Douw. From the works of Rembrandt he seems first to have caught that passion for the strong effect of light and shadow, which induced him to play those tricks

tricks in the art, which we see produced in his candle light and other pictures : still, it must be allowed, that in some of his works, his strong lights have a very pleasing effect ; and this is strikingly exemplified in the glow of sun-shine darting through a thin curtain on the face of a lady, whose portrait he has painted in small. His first merit was certainly high-finish : in design and composition he was frequently deficient. Yet, with all his defects, his small pictures are much sought after, and bring considerable prices. The fame and fortunes of other foreign artists, of Kneller, Dahl, &c. encouraged him to visit England, where he attempted portraits as large as life, but failed of success. If the story is true, that he suffered King William, when sitting for his picture with a candle in his hand, to burn his fingers, without offering assistance, one is at a loss to say ; whether we should judge most correctly

smi-

smiling at the phlegm, or admiring the perseverance of the Monarch; but however intent upon his subject, no one will hesitate in condemning the uncourtly negligence of the artist. That he did not owe his eminence to his address, or a dextrous attention to the foibles of his patrons by flattering their vanity in the display of every petty excellence they might possess, is manifest from the following circumstance.

HAVING finished the head of a lady, more admired for a beautiful hand than a handsome face, she asked him, if she should take off her glove, that he might insert the hand in the picture: to this he replied, that he always painted the hands from those of his valet. In London he became rich, and was much esteemed as an artist: returning to his own country, he retired to the Hague, where he died in 1706.

I SHALL

I SHALL not go farther into the detail of painters who were natives of this city ; but close my letter with the names of two living artists, whose merits intitle them to a place in this recital ; Mr. Verstelg, who paints conversations in the manner of Schalken, a good specimen of whose works is to be seen in the cabinet at the Hague ; and Mr. Kuiper, famous for painting flowers.

WE shall now return to Rotterdam, in our way to Delft, whence I shall date my next.

Adieu !



## LETTER VI.

*DELFT.**DEAR SIR,*

THE pleasure we first found in travelling through this country by water has not diminished. We yesterday hired the roof of the trekschuit for this place, which is about six miles distant. The trekschuit is a large boat or barge, with a flat top, about fifty feet in length; and is capable of containing forty persons. The cabin, or as the Dutch term it, roof, will accommodate conveniently about eight people; and should always if possible, be previously engaged: should you not be so fortunate as to procure yourself a place there (the extra expence of which is very trifling) you will incur  
the





*Entrance to Delft from Rotterdam*

Pub. as the Act directs Feb. 1<sup>st</sup> 1795





the risk of suffocation, by mixing with the company within; where the men all smoke, and the women (strange to tell) sit motionless. The scene has all the stillness of a quaker's meeting, with all the stupidity of downright idiotism.

THE beauties of travelling cannot, you will conclude, be within, but without the barge; on which, if the weather proves fine, as at present, nothing can exceed the mode of conveyance. The country around being flat, your view is uninterrupted. The canals, which are eight or ten feet deep, are transparent, bordered with trees, and interspersed with small pleasure-houses, which form a most delightful scene.

THE trekschuit is drawn by one horse, whose pace is regularly three miles an hour—you will observe, the mode of calculating distances here is by the hour, not by the

mile: in two hours, then, we reached this place. The boat is so steady in its motion, that you may write or draw, without the least inconvenience. A number of wind-mills are interspersed on the banks and neighbourhood for sawing timber, cutting tobacco, and other purposes: the land contiguous is all pasture. About the midway to Delft, we passed a very pretty village, called Overschie. Close to the canal runs the high road, bordered with a row of lofty elms.

THE city of Delft is the capital of Delftland in the province of Holland, and is about two miles in circumference. In the square or market-place, facing the church, is the town-house, the façade of which is worthy attention. The steeple of the new church is esteemed the most beautiful of any in the low countries; and has a remarkable set of chimes, consisting of four  
or

or five hundred bells, which play every quarter of an hour. This is a species of music the Dutch are universally fond of: the bells are so disposed on the outside of the spire, as to add much to the beauty of the building. Within the church is shewn a marble tomb of William, the first Prince of Orange. It is a work of much merit; and the execution, in parts, well deserves a critical attention. The murder of this first Prince of Orange, in the fifty-second year of his age, is related to have been perpetrated at the Old Palace in this town; on the 10th of July, 1584, where is seen, at the bottom of the stair-case, a hole, said to be the mark of the pistol ball, which passed through his body. The assassin was Balthazar Girard, who had for some years premeditated this massacre.

It is extraordinary that, about two years before, an attempt was made to as-

affassinate this Prince at Antwerp by a villain of the name of Jaureguy; who was to have been rewarded with twenty-five thousand ducats: but, the pistol missing fire, his sanguinary purpose was not effected.

IN the old church are shewn the tombs of Admiral Van\* Tromp, and Admiral Heine, his contemporary.

THE Spin-house, or Bridewell, where poor female culprits are kept, should be noticed, and that with an eye of commiseration.—Surely, twenty or even ten years confinement is much too severe a punishment for a fault, which if modern divines were

\* I HAVE applied the epithet *Van*, as he is generally called, in England, Van Tromp; yet I have reason to believe it has nothing to do with his name.

to reform our Litany, would hardly be denominated a deadly sin ;

“ Through tatter’d clothes small vices do appear.”

Two spacious streets, having broad canals bordered with trees, as at Rotterdam, form the principal part of the town. It has but little trade : the Delft manufactory, once so famous, is, by the intercourse with China and the modern improvements in the manufacture, rendered so trifling, as to be scarcely an object of commerce. Hence it may be observed, how little reliance should be had on the permanency of traffic in any art, in which we fancy we excel.—The Delft-ware, once held all over Europe in such estimation as to be a subject worthy the embellishments of the pencils of Van Goyen, Vandevelt and other eminent artists, is now confined merely to the purposes of the kitchen ; and it is not impossible, but that British taste, now employed



ployed in imitating the classic treasures of Herculaneum, may in time so improve on their originals, as to take from the antique its boasted superiority.

To ascertain, in some measure, the value of earthen ware, there is at the seat of Brigge Fountaine, Esq. of Narford, in Norfolk, a cabinet of it, painted by the divine Raphael ; for which, they tell you, his present Majesty offered the family no less a sum than five thousand pounds.

THIS town is exceedingly dull, being principally inhabited by persons who have acquired fortunes sufficient to retire from business, and wish to make no farther noise in the world. The pavement before most of the houses is black and white marble. In the back part of our inn, which is the largest I have yet seen in Holland, is a spacious hall ; set apart for the Burghers, who are formed into a corps of archers, among  
these

these the best shot is made King of the Society for a year. In this apartment is a large well-painted picture by Mirevelt, who was born in this city; containing many portraits of the Burgo-masters and principal officers, who made resistance against the Spaniards in the 16th century: those of the famous pensioner De Witt and Hugo Grotius, when young, are conspicuous in the picture.

OF Hugo Grotius, a native of this town, I can scarcely be justified in mentioning farther particulars; especially to you, who are so well versed in the biography of the learned: but, as the information came to me on the spot and differs a little from what has been generally said on the subject, I shall, without reference to books, give it you verbatim.

WHEN very young, his abilities were in such esteem, that he was engaged by the States, to accompany the Dutch Ambassador, Barneveldt, to the court of France; where, though Henry the IV. had discernment enough to shew him much attention, he could not help expressing to Grotius himself, his astonishment, that the States should send as an assistant in an embassy, a youth without a beard. But he was no less astonished with the youth's reply. " Had the  
 " States conceived your Majesty measured  
 " abilities by the length of beard, they  
 " would have sent, in my stead, a he-goat  
 " of Norway."

ON his return from France in 1607, at the age of twenty-four, he was made Advocate-general; and in May 1619, was arrested and condemned to perpetual imprisonment in the castle of Louvestein: but in  
 about

about a year and a half, after much severe treatment, he accomplished his escape.\*

HE retired to France, where he met with a very kind reception ; though much artifice was used, by the Dutch Ambassadors, to prejudice the King against him. He was afterwards made Counsellor to Queen Christina of Sweden ; from whose service, he, with much difficulty, obtained permission to re-

\* The manner of which is thus related—His wife, Maria Van Reygersbergen, a woman of much learning and accomplishment, had so ingratiated herself with the Governor's Lady, as to obtain permission, during the absence of the Governor, to return to a friend at Gorcum some books which her husband had borrowed. Grotius was conveyed in the trunk which was provided for the books, and by the address and good management of a maid servant, who accompanied this learned treasure ; was safely landed, but not without some danger of being drilled through the body, from the curiosity of the porters, who on carrying him down stairs, had suspicion, that the weight of the trunk was too great for waste paper.

tire : but this favour was accompanied with feveral conspicuous marks of her esteem.

ON quitting Sweden he was caſt away in a ſtorm on the coaſt of Pomerania : thence he continued his journey by land, till illneſs obliged him to ſtop at Roſtoc, where he died on the 28th of Auguſt, 1645 ; and from whence he was conveyed to this place, where he was interred among his anceſtors.

IN the Town-houſe, and in private hands, are here found ſome of the beſt pictures of Frank Hals.

OF painters, this city has produced many of much eminence : Leonard Bramer, a diſciple of Rembrandt and painter of hiſtory ; and Peter Bronkhorſt, who painted buildings and figures with much ſucceſs. In the council chamber are two good hiſtorical pictures by this maſter ; the judgment of Solomon,



Solomon, and Christ driving the money changers out of the temple :

CHARLES FABRICIUS, esteemed a good master of portrait and perspective : High expectation was formed of this artist by the connoisseurs of his time ; but by an unfortunate explosion of a gunpowder magazine in his neighbourhood, he was blown up while at work in his chamber, together with his disciple, Matthias Spoors.

A PAINTER of very considerable merit in history and portrait, Cornelius De Maan, passed much of his time in Italy ; from whence he returned to Delft, greatly improved in taste and design. A fine specimen of his superior excellence is preserved in the great hall of the physicians and surgeons : it contains portraits of those of the first rank of that time, is well grouped, and coloured much in the style of Titian, and in parts not  
in-



inferior; and is, on the whole, a picture worthy of admiration, and a model for artists.

I CANNOT close this letter without mentioning the name of Michael Jan Mirevelt, a portrait painter of very considerable merit, born here in 1568. He was early placed with Jerome de Weirinx, an engraver; under whom he made considerable progress, and at the age of twelve produced several well-engraved plates: but he soon quitted the graver for the pencil, and under the tuition of Blocklandt, became eminent as a painter. He was invited to England by Charles I. but the plague, breaking out at the time, prevented his acceptance of the offer. He was principally employed at the Hague, and is said to have painted more than ten thousand portraits, for which he received a very good price; for a three-quarter portrait one hundred and fifty florins, and for other

other fizes in proportion. The sweetness of colouring in his heads, and free manner of touching the hair, much resembling Holbein, fully justifies the high rank which he held, as a portrait painter: he died in this city in 1641, aged 73. Besides the pictures I have mentioned in the room where the Burghers meet, there is another in the Surgeon's Hall by this master, of very considerable merit.

WE are preparing to embark for the Hague.

Adieu !

LET-

LETTER VII.

*HAGUE.*

*DEAR SIR,*

**W**E left Delft by our favourite mode of conveyance, the trekfchuit, for the Hague. The distance is about fix miles. In the village of Ryfwyk, about half way from Delft, nothing can furpass the beauty of the scene.

I WOULD advise you to leave the trekfchuit at the bridge (as described in the drawing), and walk to the village, about half a mile distant. It was a palace of William III. called the house of Neubeurg; and is rendered famous from the peace concluded there, after a nine years war, on the 20th of September 1697, between the confederate  
powers



*Rysarch near de Haque*

Published Oct. 1. Feb. 1773.





powers and Louis XIV. called the peace of Ryfwyk.

As the trekschuit waits not a moment, you have a pleasant walk to the Hague, where we arrived in very good time for dinner. The scenery here became richer ; and nature, as we got nearer to the Hague, seemed to grow refined, and breathe more the air of a court.

You will perhaps smile at the opinion, but it is a truth ; that nature may be softened and embellished by the hand of art, and derive such variegated tints from tasteful culture, as to produce a beautiful effect, seldom found in Dutch landscape. Thus it is with the cultivations and embellishments about the Hague, which certainly give the country a new and elegant appearance.

THE annexed sketch was made between  
 VOL. I. I Ryfwyk

Ryswyk and the Hague, or, as the Dutch term it, Graven Hague or Earls Grove, it having been formerly inhabited by the Earls of Holland. Though only a village, it is made the seat of Government, and the residence of foreign Ministers; and contains, perhaps, more elegant buildings than any other spot, of the size, in Europe. Its elevated situation and contiguity to the sea, the purity of the air and diversity of landscape, give it pre-eminence over every other town in Holland.

THE streets are spacious, elegantly built, well shaded with trees, and amply supplied with water.

THE squares and public buildings are numerous, but the most beautiful part of the Hague is the Vyverburg; on one side of which is an elegant row of houses, and on the other a large basin of water, called the Vyver,



*Entrance to the Harque from Delphi*

London Publicor Saml Ireland 18 Feb 1795.







*Drift Towards the Hague.*

London Pub. for Saml. Ireland Feb 1<sup>st</sup> 1795





Vyver, almost a quarter of a mile in length; and near this is the Mall, railed in, and strewn with shells, like all the public walks in the Hague: a circumstance which renders them exceedingly unpleasant.

THE house of Prince Wielburgh (who married the Prince of Orange's sister) is the most elegant building here: the Hotel d'Opdam, though much spoken of, I think inferior.

THE Hague is surrounded with a canal, bordered with elm-trees, across which are many bridges. The Princess-Graft is half a mile in length, and proportionably broad.

THE French Theatre is in the Street Casuari, small but neat. The Assembly of the States was breaking up about three o'clock, just as we passed. On this occasion the military were drawn out, and respect-

fully saluted the members ; a ceremony (it seems) performed every day.

THIS parade cannot fail to strike an Englishman as singular ; as in our country alone (such is the jealousy of military power), the representatives of the people wave all military homage, and will not even admit a sentinel to be placed near the seat of deliberation.

THE chamber, where the business of the state is transacted, is a very handsome large room, hung with tapestry, and is contiguous to that in which the Ambassadors are received : at the end is a whole-length picture of William III. Very near this room is a spacious hall, where the Court of Justice is kept, in which are seven pictures by Laireffe : the first, Æneas with his father Anchises ; the second, over the chimney-piece, represents Justice ; the third, the Story of Pompeius ;

peius ; the fourth, the Bride of Carthage sent back by Scipio to her husband ; the fifth, Horatius Cocles solely defending the bridge of Rome ; the sixth, Scipio, where he makes the people swear to defend Italy against Hannibal ; and the seventh, the History of Fabius Maximus ; who having conquered the Samnites, contrary to the order of the Dictator, Lucius Curfor, was condemned to death, but obtained his pardon from the people.

NEXT to this is an apartment where the Ministers withdraw, &c. in which are twelve small pictures, the History of Claudius Civilis ; and said, by the person who shews them, to be by Holbein, but they are more in the manner of Parmegiano.

OUR guide informed us that the great Lord Bolingbroke offered ten thousand pounds for them ; but this wants confirmation.

IN

IN the front of the Town-house are two Latin proverbs ; the latter of which is well understood by every Hollander :

“ Ne Jupiter quidem omnibus.”

“ Felix quem faciunt aliena pericula cautum.”

IN the Burgo-master's room, in the Town-house, is a very fine picture by the Chevalier Charles De Moor ; representing all the Members of the Regency of the year 1717.

THESE apartments all overlook the Vyver, and are exceedingly pleasant. The houses or rather palaces adjoining are elegant in the extreme. The residence of the English, and most of the foreign Ministers, is on this spot.

THE French church boasts more antiquity than any other at the Hague ; and is rendered



rendered famous, as the burying place of several Counts of Holland. When it was repaired, about four years since, the corpse of William, the sixth King of the Romans and Count of Holland, was found well preserved : the body intire, the skin quite black, and the teeth perfectly white. In the same church is entombed the famous Barneveldt.

WE yesterday attended the parade in expectation of seeing the Prince, but were disappointed ; after which, having previously procured a ticket of admission, we visited the cabinet of natural curiosities, open every day at twelve.

THE collection consists of shells, precious stones, petrifications, fossils, minerals, and birds, well preserved. To enter into a detail would be tedious, and perhaps beyond my ability : the connoisseur in that pursuit may get better information on the spot.

The

The concha veneris, pelican, and hippopotamus, or sea-horse, mostly attracted our attention. The whole is neatly, and well disposed : but without partiality, I think the collection made by the late Sir Ashton Lever much superior.

NEAR the house where this cabinet is preserved (which I should mention was purchased of the Countess of Albermarle) stands the prison ; in which the famous De Witts were confined, before they so undeservedly fell martyrs to the blind frenzy of an ignorant rabble.

To the Prince's cabinet of pictures I need not request you to pay particular attention. The whole collection is of the first and best quality, well chosen, and in excellent preservation. Portraits by Titian, Holbein, Rembrandt, Van Dyck, and others ; and cabinet pictures by Gerard Dow, Metzu, Po-  
lem-

lemburgh, Ifaac Oftade, &c. Some excellent landscapes by Vernet, particularly the waterfall of Tivoli, perhaps the best he ever painted: a large landscape, with cattle, by Paul Potter, painted in 1647 (large as life), wherein the particular characters of the animals heads are marked, in a manner peculiar and reached only by the talents of that great master. There are likewise two by Lingleback; the embarkation of Charles II. from Scheveling, the best I ever saw by that painter. Of Vanderveelts, there are two most beautiful. Portraits by Rubens, of himself and wives. A virgin and child, by Raphael. Fruit and game, by Weenix. By Wouvermans, a large battle-piece, &c. To enumerate them further would be tedious. The collection is perfectly chaste, and selected with great judgment.

HAVING viewed every thing recommend-  
 VOL. I. K ed

ed to us here, we made an excursion, early yesterday morning, to Scheveling, about two miles distant. The ride is delightful, through an avenue of lime-trees about a mile in length, forming a beautiful vista, which is terminated by the church of Scheveling. On each side this charming road the foot-way is perfectly commodious, and shaded from the heat of the sun.

THE sea breaking upon the eye, just at the extremity of this grand avenue, forms a noble and picturesque object. The beauty of the morning, with the busy scenery on the shore of multitudes of fishermen and women, all eagerly engaged and so characteristically grouped, induced me to attempt the enclosed sketch: in making which, the boors seemed quite as well entertained with me as I was with them; eagerly crouding round, and expressing their pleasure and surprize by  
such



## *Scherenningen*

Pub. as the Act directs Feb. 1. 1795.





such broad grins and shouts of applause, as would unprepared have alarmed the infernal regions.

THE beach here forms a very different prospect to that we are accustomed to in England; where the surrounding cliffs add grandeur to the scenery, and the hardness of the gravelly shore gives a pleasant foot-way: here the depth of sand and immense quantity of shells, which the sea is perpetually throwing up, render the walking so disagreeable, that we soon returned sufficiently fatigued, yet with excellent appetites, to breakfast, at a small snug house in the village of Scheveling; which is a small fishing-place, and seems to have undergone little change since the days of D'Vlieger, Van Goyen, and other eminent painters, who have thought it an object worthy the pencil.

ON our return to the Hague we visited

Portland gardens, in the possession of the Countess Bentinck. They are much spoken of here for their style of cultivation, as being entirely in the English taste ; and it is true, that they are so, in as great a degree as the sandy soil and the want of rich scenery will allow. They are about three miles in circumference, but with no extent of prospect. This garden consists of short alleys, serpentine windings, and here and there a small piece of green, still water. Yet the shrubs seem to thrive ; and the orangery, consisting of near three hundred large trees and forming an amphitheatre, before a very large building, constructed for their reception in cold weather, is much to be admired. The dwelling-house is of no consequence, yet for that and the grounds, it is said, the English minister paid the enormous sum of one thousand pounds a year.

WHEN we speak thus unfavourably of a  
garden,

garden, of so much celebrity in this place, it must be allowed that its present neglected state (being unoccupied) has, in a great degree, obscured its original beauty.

HAVING heard much of the gardens of Griffier Fagel, we returned to the Hague, and procured an order for admission, without which they cannot be seen. This regulation has been lately adopted, in consequence of an injury sustained from some mischievous person. The grounds are very extensive, but so like the former, that I cannot say much in their commendation. Nature is here also tortured into squares and angles ; and the buildings, except one, which commands a view of Scheveling, the Hague, and the Sea, are in general disposed with little taste.

THE house is small, and merely a place  
of

of retirement from the business of the state. I am told there are some good pictures within; but our order did not extend to an admission.

FROM hence we drove to the house in the wood (about a mile from the Hague) where the Prince of Orange generally resides about two months in the year. It is a comfortable villa, that a private gentleman of moderate fortune might occupy. The house is pleasantly situated in a fine wood, which is the first I have yet seen, and (except that at Haerlem) is, I believe, the only one of consequence in the country. The enclosed sketch will give you a more perfect idea of the house and its situation,

It is remarked, that, in and near this wood, Waterloo made the principal part of the studies for his charming etchings.

THE





*House in the Wood near the Hague*

London Publ. for Sam<sup>l</sup> Ireland Feb. 1.1795.



THE saloon, or ball-room is an octagon, with a cupola, and gallery for music.

THE pictures, by Jordaens, are all in his best manner. Vulcan's forge, by Rubens, over the chimney, is a chef d'œuvre of the master. This is the only grand apartment in the house. The Japan bed-chamber and closet are expensive and elegant, beautifully inlaid with mother of pearl. The closet, particularly, is thoroughly Chinese.

THE reception we met with, as strangers, was highly flattering. It was the character of Englishmen, that was our passport. Expressing our wish to see the Prince, the Court being then full, we were addressed by a gentleman (whom we afterwards found to be Lord Athlone) through whose politeness we gained admission, and were with great affability noticed by the Prince. He is short in  
stature,

stature, with much elegance and familiarity in his manner, not unlike our Royal Family.

THE Princess and her daughter, who is about eighteen, appeared in the room : their dresses were very plain, and they had no other mark of superiority than a train-bearer.

CHARMED with the native elegance and sensible expression in the countenance of the young Princess, I could not, on the instant, but cherish the hope of seeing her one day contributing to the splendor and felicity of the British Court.

So little ceremony is observed in the exterior of the house, that, just without the door of the apartment, where the Prince was giving audience (which was open) a woman was on her knees scrubbing the stair-case.

I CAN-



I CANNOT quit the Hague without permission to relate what is told at a neighbouring village, called Loofduynen, about a league from hence. The story is so trifling, that I should not venture on its recital, but for the sake of the explanation ; although Erasmus, and other authors of high eminence have mentioned it with much gravity :—

“ About the year 1276, a Countess of Hen-  
 “ nesberg, aged 42, was delivered of three  
 “ hundred and sixty- five children at a birth ;  
 “ said to be by the imprecations of a beggar  
 “ woman, who (on being refused charity)  
 “ wished she might have as many children  
 “ as there were days in the year.” Though

a Dutch author mentions having seen the children, and describes them no bigger than shrimps, and though at the village church is still shewn the copper vessel in which they were baptized by Guy, Bishop of Utrecht, yet the truth seems to be, that on a 3d of January the beggar wished the Countess



might have as many children as there *had* been days in the year : and that her wish was fulfilled by the good Countess being delivered of three children on that day. It is said, that credulity once ran so high in this village, as to induce them to place a picture in the church, illustrative of this whimsical subject.

HAVING seen all that is worthy of attention, I shall close this letter with giving you a list of the owners of such private collections, as will best merit your notice.

GRIFFIER FAGEL at his town house, in the Hague—Baron Coehoorn has a fine collection, but it is seldom he is in the humour to shew them—Mr. Van Heteren—Mr. Slingeland—Mr. Nyman—and Mr. Vallette.

OF painters now residing here who have superior merit, I shall mention Mr. Haag,  
painter

painter to the Prince of Orange, and keeper of the cabinet—Mr. Schoúman, a good painter of birds and animals—Mr. Van Os, flowers and sea-pieces—Mr. Prins excels in high-finished landscapes and buildings, in the style of Vander Hyde—Mr. Tiespyn and Mr. Bollemais, in history—and Mr. Rudig is excellent in flowers.

THE Hague has produced many artists of eminence. John Le Duc, a disciple of Paul Potter, was born here in 1636. He had great facility of pencil and excellence in design; but his greatest merit was his close imitation of the style of his master. We are led to regret his having quitted the pencil for the pursuit of arms, in which he obtained a company, and acquired the epithet of brave; after which he neither painted or designed. His etchings are justly esteemed. He was director of the academy at the Hague, in 1671, but the time of his death is not ascer-

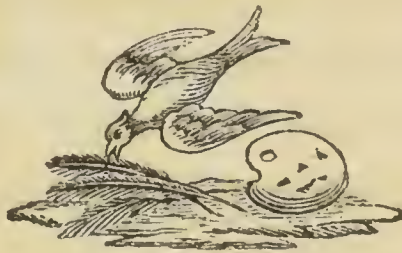
tained. A disciple of Van Dyck, Adrian Hanneman, was born and principally resided here: he had infinite merit as a portrait painter, and did honor to his master. He was chiefly employed by the Prince of Nassau, for whom he painted many pictures, and some in history highly deserving applause.

THERE is a delicacy of colouring in his portraits, not much inferior to Van Dyck: his best works are to be found at the Hague: he was director of the academy there in 1665. Daniel Mytens, as an excellent artist, likewise does credit to the place of his nativity: he was born in 1636: he early visited Rome, and gained much information from the society of Carlo Maratti and Carlo Lotti. After residing a long time in Italy he returned to the Hague, where he was much caressed by the lovers of the arts. An early taste for pleasure and expence, not lessened by his residence abroad, seemed to in-  
crease

crease with his years ; and at the age of fifty-two he totally neglected the noble pursuit of excellence in the arts, and sunk at once into a state of debauchery, fatal to his health and fortune. The period in which he flourished most as a painter seems to have been soon after his return from Italy : which may be observed in the excellence of the sketch in the ceiling of the painters gallery, at the Hague. He died in 1688.

For a farther account of painters produced here, I refer you to the biographers on the subject.

Adieu.



LET-

L E T T E R    V I I I .

*L E Y D E N .*

*D E A R   S I R ,*

AFTER a pleasant passage in the trekschuit, of about three hours and a half, we arrived at this city.

ABOUT half way from the Hague we stopped to change boats at an exceeding pretty village, called Leydschendam ; in the neighbourhood of which the pleasure-house and gardens appear to more advantage as the borders of the canals are enriched with a luxuriance we had not before experienced. We entered the city by what is called the Whitegate, which leads to the Broad-street, a handsome spacious avenue, passing quite  
through





325

*Entrance to - Hyden*

London Pub. for Saml Ireland Feb<sup>y</sup> 11<sup>y</sup> 18.



through the city, in a curve line to the Utrecht-gate.

LEYDEN is esteemed one of the handsomest cities in Holland, and next in size to Amsterdam: it is surrounded with a rampart and spacious canal, adorned with trees; which shade a pleasant walk, encompassing the town and commanding an extensive view over the adjacent meadows.

THE entrances to the city are through seven handsome stone gates, at each of which is a draw-bridge. In the centre of the town is a tumulus, surrounded by a high wall, which commands a fine view of the city. On this eminence, which is called the Burgt, there formerly stood a castle, said to have been built by Hengist, King of the West Saxons, on his conquest in England; or, with more probability, by one of the former Counts of Holland. This city seems to rival  
 Venice

Venice in canals and bridges : of the latter there are said to be one hundred and forty-five, all of stone, and railed with iron. The most beautiful of the canals is called the Rapenburg ; across which stands the university and public library, well stored with books, and enriched with many curious manuscripts. The learned Scaliger, who was born here, bequeathed to this university, in which he was a student, his valuable Hebrew library.

IN this apartment is a portrait of Erasmus, said to be by Holbein. And in the professors room are likewise portraits of Arminius, Junius, Boerhavius, Van Swieten, Albinus, and other distinguished men of this university. The old Rhine runs through this city, and loses itself at a small village in the neighbourhood, called Catwyk.

THE university is famous all over Europe :





*The Canal call'd de Cude Rhijn - Leyden*

Pub. for Sam<sup>l</sup> Ireland Feb<sup>r</sup> 1. 1795





rope : it was founded by the States in 1575. The professors, when they appear in public, wear a black silk gown or toga, bordered with velvet, on which the word Leyden is impressed in silver. The students are not distinguished by any regular habit, and board indiscriminately in the town. Their number at present is but small ; and it is a fact highly honourable to our seminaries in Great Britain, that Leyden is no longer the resort of English students in medicine, though it formerly held such distinguished pre-eminence : not one individual from our own country is now to be found here.

IN the upper part of the university the ingenious Elsevier had his printing-rooms. The physic gardens are mentioned as worth notice, but I cannot speak to their excellence. A small collection of statues are shewn, as presented to the university, by a burgo-master of Amsterdam, named Gerard Papen-

broek ; but it is of no great consequence by whom given, they are of little esteem.

THE asbestos shewn here is not uncommon, both paper and linen are made from it, and it is not confumable by fire.

HERE are several curious specimens of petrifications ; but I was most struck with some pieces of chrystal, formed by nature into angles, as accurately as if they were the nicest works of art. The toad of Surinam, which brings forth its young from its back, where they are contained in small valves, is an object of much curiosity. This species of toad is about twice as large as those in England. A fish, called the Medusa's head, is worthy notice : it has a number of small fibres darting like rays from its body.

A BEAUTIFUL hyacinth in full bloom, preserved fifty years in spirits, now appears

as

as if fresh gathered: it is certainly a great curiosity, and well deserving attention, as is an Egyptian shirt without a seam.

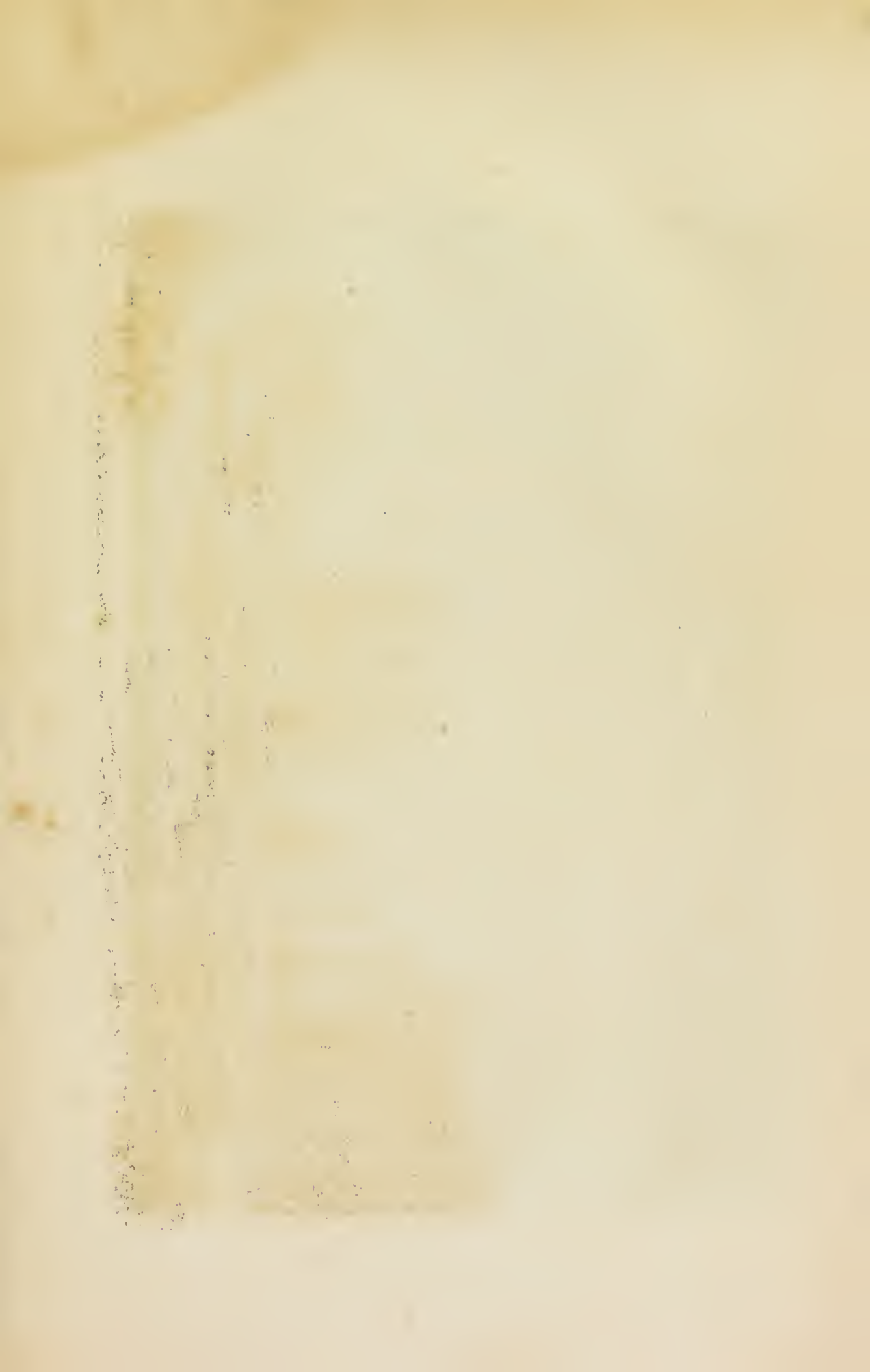
THE Stadt-house, in the centre of the Broad street, is a very large building, striking in its appearance, but in a very uncouth style of architecture. In one of the apartments is the famous picture, representing the last judgment, by Lucas Van Leyden or Hagens, who was born here in 1494: it consists of an infinite number of figures. The composition in general is good, and some of the female figures are pencilled with great spirit; but the representation of beautiful nature is not here to be found. There is great incorrectness in the drawing, a want of keeping in the figures, the draperies are hard, and in the heads there is too much similitude; yet with all its defects it is, considering the early time in which it was painted, a work very deservedly admired. Before he was twelve

years old this artist is said to have been a good painter, and at fifteen to have made an admirable picture of the History of St. Hubert.

A PICTURE by the Chevalier De Moor, the subject, Brutus seeing judgment executed on his sons, and another, the story of Scipio, &c. are worthy notice.

THIS excellent painter, born here in 1656, was the son of a picture merchant; and, though his father bestowed much attention on all parts of his education, every thing else was sacrificed to his feeling passion for design: he was therefore placed with Gerard Douw, as a disciple; then with Francis Mieris, and afterwards with Schalken. He painted the portrait of the Grand Duke of Tuscany; by whom he was rewarded with a gold medal, and valuable chain. For the Emperor he executed also portraits of Prince Eugene, and  
the







*Half-way House, between Leyden & Haarlem.*

Published as the Act directs F. G. 1793.

the Duke of Marlborough, on horseback; in consequence of which he was made knight of the holy Empire. He likewise painted Peter the Great, who was so much pleased with the performance, that he ordered it to be shut up with care, after every sitting.

HIS works are very numerous, and much admired: he lived to the age of eighty-two, without any diminution of his talent as an artist, and died in high esteem with those best able to judge of his excellence.

ABOUT three miles from Leyden, between the villages of Leyderdorp and Koukerk, was born the famous Rembrandt Van Ryn. His father was a miller, named Herman Gerretsz, whose mill and the adjacent country were the principal objects of the son's study. Rembrandt having, when young, finished a picture of great merit, conveyed it by the advice of his friends to Amsterdam, where

where he sold it for one hundred florins. He took it under his arm; but, proud of the sum he had received, he became too great a man to return home on foot, and he rode back in his carriage, a waggon. But the wealth, obtained by his intense application, brought with it also its usual attendant, avarice and a disposition to endure no controul. He once carried the extravagance of his humour to such an extent; that, when he was employed in painting a large family picture, and while one of the family was actually sitting to him, upon information given by his servant of the death of a favorite monkey, he without ceremony ordered the dead animal to be brought in, and immediately sketched him in the picture: disgusting as this must have been, he could never be induced to obliterate it, though frequently requested by the family. He resided principally at Amsterdam, where he obtained very high prices for his works; and his commissions were so numerous,

merous, that many of his portraits were flighted, and left mere sketches. The strong lights produced in his pictures were effected by being admitted through a hole or aperture calculated for the purpose: and, so fond was he of great masses of light, that a nose in one of his pictures was absolutely so embodied with colour, as to produce all the prominence of nature. So eager was he after gain, that his prints were sold in every state, from the etched outline, to the last finishing; and the prices given for them so enormous, that even at that time it was deemed a madness. The company he usually associated with were those of the lowest order, though much pains were taken to introduce him to persons of a superior rank.

PARSIMONY and inveterate narrow habits had long disqualified him for any better society: boors were his constant companions, and a red herring and cheese his daily repast:



repast : he is said to have made three hundred pounds a year by his disciples. Could he have come forward in higher life, what might not have been expected from such extraordinary talents and application? He died in great affluence at Amsterdam, at the age of sixty-eight, in the year 1674.

LEYDEN boasts having given birth to a numerous list of other painters of high eminence; among these that inimitable artist, Gerard Douw, who was early placed as a disciple with an engraver of some eminence, holds the first rank. The exquisite high-finish of this wonderful artist is wonderful; and his neatness, spirited touch, and minute attention to nature render him altogether the most beautiful painter, in the list of those famed for elaborate execution. He would frequently paint six or seven days, on a hand, and what is still more astonishing, twice the time on the handle of a broom.

Yet

Yet with all this minutiae ; nature was his object ; and, the object attained, in spite of the vast encomiums on the effect of sketches in the art, it must be confessed, that the highest finished pictures, if touched with such spirit, come the nearest to the works of nature ; who can alone be truly represented by severe and unremitted labour and application, however rare and singular the talent of the artist. In such high reputation were the works of this master held ; that Mr. Spieringer, resident of the King of Sweden, at the Hague, presented him with one thousand florins annually to have the choice of his works. He lived to a great age. The minuteness of his performance so affected his sight, that he wore spectacles at the age of thirty. His works are numerous and in various hands ; but his best productions are in the collection of the Elector Palatine at Dusseldorff.

FRANCIS MIERIS, a disciple of Gerard Douw, born here in 1635, was the son of a goldsmith; and shewed an early inclination to the study of the arts, by marking forms on paper and on the walls with more than common dexterity. He studied under several artists of eminence; but the superior manner of this master struck most forcibly on his imagination. His eminence in the pursuit introduced him to the society of persons of the first rank and quality; amongst whom the Grand Duke of Tuscany shewed many marks of regard and esteem, and for one picture paid him a thousand rix dollars. This excellent artist was frequently paid a ducat per hour for his works. His intimacy and friendship for Jan Steen, that excellent painter and bon vivant, seem to have led him into much inconvenience. After a night's debauch, quitting Jan Steen, he fell into a common drain; whence being extricated by a poor cobbler

cobler and his wife, and treated by them with much kindness, he repaid the obligation, by presenting them with a small picture; which, upon the recommendation of his name, was sold for a considerable sum, to a gentleman of the name of Paats. The manner of returning the obligation seems to have afforded as strong a proof of the gratitude as of the merit of this admirable artist; who in the freedom and sweetness of manner in his painting, is, I think, superior to his master.

HAVING mentioned Jan Steen, as the friend of Mieris, may I be permitted, in the history of this place, to say something farther of this excellent painter, and very singular character? He was born in 1636, was the son of a brewer, and, by marriage, the son-in-law of John Van Goyen. He was first placed in a brewery at Delft, but not succeeding there, became an alehouse-keeper:

in this occupation he was himself his best customer, and having drunk his cellar dry, took down his sign, and went hard to work at his profession of painting, till his casks were again filled; and for a long time his works were only to be found in the hands of dealers in wine, or other liquors.

His productions are principally in that line of the art in which he most delighted—Nature in disguise; and yet are so exquisitely managed, that the subject, however disgusting, is lost in the excellence of the artist. He died at the age of fifty-three. A whimsical story is related of this humourist. Having painted a crucifixion, he introduced at the foot of the cross a numerous group of figures, consisting of monks, old women, and dogs. On being asked, what he meant by such a grotesque assemblage? he replied, that when any thing curious occurred, it was always to be observed, that the clergy  
and



and old women were most eager in their enquiries.

BEING commissioned to paint the general deluge, he represented it by a large sheet of water, and in the middle a huge Dutch cheese floating, with the arms of Leyden impressed upon it: this, he said, would prove that all the world was drowned; and no trace of Noah or the ark was to be seen to prove the contrary. These, in the artist's phrase, were to be considered as out of the picture. This singular work, I am told, was some years ago publicly sold in Amsterdam.

JOHN VAN GOYEN, the father-in-law of this whimsical person, was an artist of eminence, and native of this place. His style is very different from those I have just mentioned; yet the facility of his pencil, and his picturesque choice of subject; must  
 ever

ever render him admirable in the eye of the judicious observer in the fine arts. His works are numerous, and well merit a place in the cabinet of the amateur. He was born here in 1596, and died at the Hague in 1656.

I SHALL close this letter with mentioning the name of Otho Van Venius, whom I cannot omit, as the master of the celebrated Rubens. He was born here, of a good family, in 1556. He passed most of his early time in Italy, where the school of Frederic Zuchero became his particular study. Returning thence, he received many marks of esteem from the Emperor of Germany at Vienna, and the Electors of Bavaria and Cologne. Partiality for his native country brought him nearer home; and he made Antwerp, which he has enriched with many specimens of his art, his favourite

avourite residence. He was well read in poetry and history, as well as excellent in painting. Being under such auspices, we have less reason to wonder at the extraordinary accomplishments of his pupil Rubens, in the fine arts.

Of private collections, there are here but few. The late Baron Van Leyden's most extensive cabinet of prints, which are of the best impressions, and considered as the first and most valuable in Holland, together with his collection of well chosen pictures, still remain entire, and are in the possession of a near relation.

MR. VAN BUREN has likewise some fine cabinet pictures, the remains of a most superb collection, formed by the late Mr. Van Snakenburg; among which is a charming picture of landscape and cattle, by Paul Potter, highly deserving attention. Mr.

Dibbel's

Dibbel's cabinet of drawings, coins, and medals, you must not omit visiting. Among other curiosities, you will notice three ducatoons, with the impression of William, the first Prince of Orange, as Count of Holland. They are said to be the only casts existing in that state, and to have been found in his pocket at the time of his assassination at Delft: if this be so, it proves his intention of making himself Count of that Province.

AMONGST the living artists of excellence, I shall subjoin the following:

MAD. RUPPE, a good painter of conversation, in the style of Ostade, and whose drawings and etchings are justly admired by every lover of the arts: Mr. Thier, a good painter, in the style of Paul Potter; and Messrs. Janfons, excellent in conversations and cattle-pieces.

IN having said so much, I hope you will not think me tedious. When the subject is pleasurable, we are apt to dwell upon it.

Adieu !



## LETTER IX.

*HAERLEM.**DEAR SIR,*

OUR partiality for water conveyance induces us to embrace every opportunity of travelling by that mode, while the weather continues favourable; and, though we find an eternal sameness in the prospect, yet something is perpetually occurring to keep the imagination employed. About two miles from Haerlem the annexed sketch was made, to which spot the road and canal run parallel, and increase in verdure and woody scenery. The villas and gardens that adorn the banks of the river, rise with additional taste and expence as we approach Amsterdam, whose wealthy merchants are the principal owners.

W<sub>E</sub>



*Haarlem from Amsterdam Road*

Publ. for Soc. by J. van der Vliet, Feb. 1795



WE fixed our residence opposite the great church, where the synod of preachers was held; who were so numerous, that they occupied every room in the house, and rendered our accommodation very uncomfortable. This synod, which is composed of a deputation of elders and priests from each church, is annually held in some town of both South and North Holland.

HAERLEM is situated about four miles from the ocean, twelve from Leyden and about the same distance from Amsterdam, has many spacious streets and canals, and is said to contain about thirty thousand persons. Its fortifications are no longer of consequence. Here is a considerable manufacture of silks and camblets, but the principal trade is bleaching thread and cambricks. Some fine Scots and Irish linens are likewise sent here for that purpose, the quality of the water of Haerlem-Meer,

which is about four miles distant, being deemed superior to that of any other water for bleaching.

THE Cathedral is said to be the largest in the provinces. It was built in 1472: the steeple is beautiful, and added in 1515.

THE church is rendered famous by its organ, which was built by Christian Muller of this city in 1738: it consists of eight thousand pipes, some of which are thirty-eight feet in length, and sixteen inches in diameter, and has sixty-four stops: the most extraordinary is the vox humana; which is so closely imitative, that even a nice ear might be deceived. The harmony and sweetness of this instrument are inexpressible; and we had only to regret the want of ear and finger in the player.

WHEN Handel sat down to this organ,  
many



many years ago, the then organist was so amazed, that he took him either for an Angel or Devil in human shape. One day in the week (I think it is on a Wednesday) a voluntary of an hour is played, which may be heard gratis : at other times a ducat is the price.

UNDER this instrument is a handsome piece of marble sculpture by Xavery, representing Gratitude, assisted by Poetry and Music, offering to Piety. The service on a Sunday begins at nine, when the doors are instantly shut, and not opened again till eleven ; in which time you will have a sufficient specimen of the Dutch drum ecclesiastic. In the wall, at the east end of the church, is shewn a cannon ball ; said to have been fired into it by the Spaniards, in the sixteenth century, during the time of divine service.

HAERLEM claims the invention of the  
art

art of printing. It is attributed to Lawrence Koster, an Alderman of this city in 1440; whose house is yet standing in the Market-place, opposite the church. In the front of the house is his portrait, in a small sculptured figure. Amusing himself one day in the neighbouring wood, with cutting the bark of trees into the letters that formed the initials of his name, he is said to have laid them on paper and, falling asleep, when he awoke observed; that from the dew their form was impressed on the paper: this accident induced him to make farther experiment: he next cut his letters in wood, and dipping them in a glutinous liquid, impressed them on paper, which he found an improvement; and soon after, substituting leaden and pewter letters, erected a press in his house: thus laying the foundation of this noble art which has thence gradually arisen to its present excellence.

THE art, it is said, was stolen from him by his servant, John Faustus, who conveyed it to Mentz, and from the novelty of the discovery soon acquired the title of doctor and conjuror.

THE original specimens are now shewn at the library in the Town-hall. The first is on a leaf of parchment; and the second and third on paper, printed only on one side, and the corners left blank for capitals: at the top are wooden cuts, representing the creation, and, as it is called, Lucifer's fall. I would have enclosed a fac simile of the type and prints, but that their originality has been a subject of much controversy among the learned, and is yet undecided.

THE environs of this city are exceedingly pleasant, particularly the adjacent wood; which has a noble walk, near three miles in length, rich in scenery and lofty thickets of  
sha-

shadowy elms. In any other country this wood might claim pre-eminence, how much more so in this, where it stands unrivalled and almost alone !

IN this pleasing situation Mr. Hope has erected a mansion, at a vast expence (not less, it is said, than fifty thousand pounds sterling) and worthy its liberal owner. The enclosed sketch, which I made on the spot, will give you a faint idea of its beauties. Within, is a cabinet of pictures, selected with much taste and expence, and which may be viewed upon an application to Mr. Hope at his residence in Amsterdam ; his extensive and important concerns seldom allowing him to enjoy this elegant retreat more than two days in the week. This mansion is frequently honored with a visit by the Prince of Orange ; who feels himself much indebted to the exertions of its owner, during the critical opposition made to his government  
in





*W. Hope's Villa near Sturton*

Pub. as the Act directs 1<sup>st</sup> Feb'y. 1795.





in the year 1788 : at which time, after declaring publicly his intention to espouse the cause of the Prince, such was his dangerous situation, that it was not thought prudent that he should walk the Exchange without the protection of the military. He was the first person who appeared there in an orange-coloured cockade.

MR. HOPE has taken of the city of Haerlem, a lease of about forty acres of land contiguous to his house, for one hundred years, at the rent of fifteen hundred florins, which is about one hundred and fifty pounds sterling, per annum. I could not but regret its being left in so uncultivated a state, as to leave the stranger in doubt whether it could be any other than common land.

HAERLEM is famous for its curious production of flowers, particularly the tulip ;  
 VOL. I. P which

which is in its zenith of beauty about the month of May.

“ When morn awakes the tulip from her bed,  
 “ Ere noon in painted pride she decks her head :  
 “ Rob’d in each dye she triumphs on the green,  
 “ And every flow’r does homage to their Queen.”

THE inordinate passion of the Dutch in this pursuit, you are not unacquainted with ; and to such a degree of profuseness has this taste led them, that the states have thought it necessary to interfere, and by sumptuary law limit the prices of flowers and roots : a thousand ducats having, it is said, been given for a tulip.

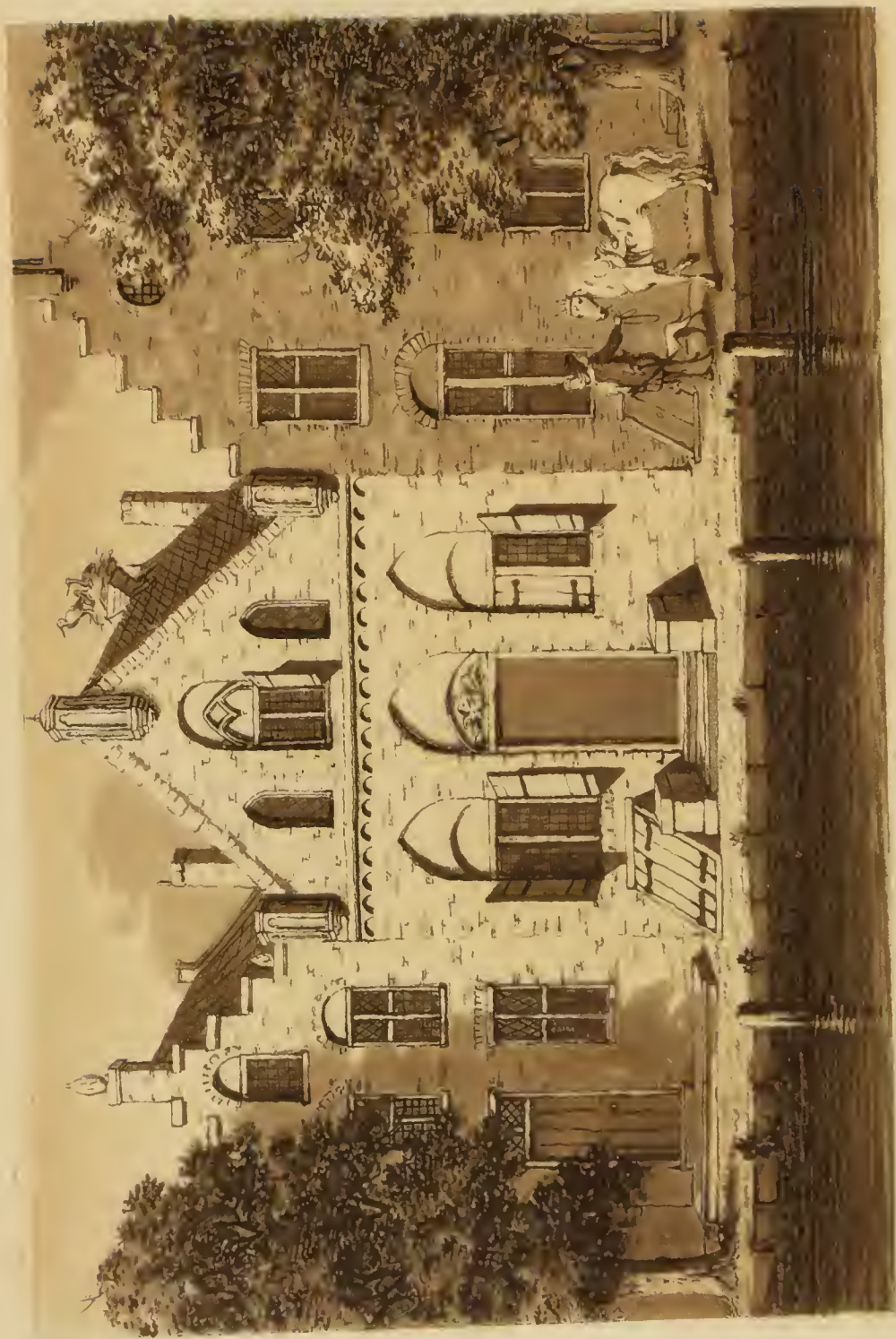
HAERLEM has produced many excellent painters ; among whom that truly elegant artist, Philip Wouvermans, ranks first. He was born in 1620, and placed early under the tuition of John Wynants, a native of this city. To point out the particular beauties

ties of Wouvermans is to you almost needless; yet such is my love for the works of this master, that to be silent were a crime. His refined taste in the choice of subjects, which are frequently enriched with fountains and magnificent edifices, the drawing and grouping of his horses, graceful attitudes of his human figures, together with the taste in his draperies, place him at once so high in the line of the arts, as in my judgment, to leave him without a rival. Yet with all this excellence and elegance of mind, he encountered great difficulties in the early part of his life, from the narrowness of his circumstances. Happily, however, in his riper years, he was relieved from his indigence, and dependance on picture-dealers, by the charity of a priest, a brother Catholic, for he was himself of the communion of the Church of Rome. His friend advanced him six hundred guilders: and this capital, small as it was, was sufficient to extricate him from

his embarrassment, and place him in a state of independence, that enabled him duly to appreciate his own merits. He now increased his price to double the sum he had usually before been paid and became soon after possessed of sufficient wealth to give his daughter, as a portion in marriage, twenty thousand guilders. In return for his confessor's liberality, he painted his portrait in small, kneeling before his horse, in the character of St. Hubert; and presented it to him, accompanied with the sum so graciously lent. This picture should be noticed by every connoisseur who passes through this city: the drawing and colouring are in his best style, and the picture is exquisitely finished: it may be termed a chef d'œuvre, in which gratitude has effected all, that the jealousy of modern statuaries, conscious of their superiority, ascribes to piety in the sculptures of the Grecian artists: the picture may be found in a chapel near the house, where Wouvermans resided,







*The House where Wauverman resided on the Bakensje-gragt Haarlem*

resided, situated in the Bakenessegragt, not far from the great church. Of the house the annexed sketch is a faithful representation.\*

THIS seems to be a spot favoured by Genius ; for, it is somewhat singular that the house has been occupied by artists of eminence ever since his time. Decker, a landscape painter of high esteem, was its first tenant, after Wouvermans, and Mr. Meyer, a painter of much excellence, now in London, was its last.

THE biographers of our artist mention, that a short time before his death (which happened in his forty-eighth year) he burnt a box filled with his drawings. At Haerlem,

\* THE nest at the chimney top will serve to shew the care which the Hollander takes of the stork, by providing a frame for the reception of its nest ; but I shall give you a further description of this bird in a future letter.

it is said, a box was burned; but that it contained the drawings of Bamboccio, and not his own. John Wynants, whom I have just mentioned as the master of Wouvermans, deserves farther notice : he was born here in 1600; and his excellence, as a landscape painter, ranks him deservedly high in the esteem of the connoisseur. His happy selection of scenery, freedom of pencil, and peculiarly rich diversity of fore ground, render his landscapes universally pleasing. His small pictures are usually his best productions, and were of his latter time. His early performances were of a larger size; and are distinguished by a loose sketchy manner, and a disagreeable red tint in the skies. His works receive great additional value from the insertion of the figures by Ostade, Wouvermans, Lingleback, &c.

OF Nicholas Berghem, a native of this place, too much cannot be said in commendation;



mendation : he was born in 1624, and acquired the rudiments of the art from his father, a painter of no great eminence. His family name was Van Haerlem, but, from a whimsical circumstance told of him, was changed to Berghem.—While he was a disciple of John Van Goyen, with whom he was a great favourite, his father was one day pursuing him in the street, close at his heels, to give him correction for some misdemeanor. His master seeing it, so far interposed in his behalf, as to call out to his other scholars, Berg-hem! which signifies hide him: and from hence he is said to have obtained the name. After he left Van Goyen, he studied under several other masters; and had the misfortune to make a matrimonial connexion with the daughter of one of them, whose name was Willis. She was an avaricious termagant, and led our artist a most wearisome life; keeping him at home to his easel, without intermission



sion from morn till night, and, after all, never leaving him a sou in his pocket. Amidst these domestic misfortunes, which above all others in general prevent the mind from asserting its powers, he preserved his usual serenity, and whistled and sung in defiance of care and labour. But these effusions of good humour and content became the sources of still farther disquietude; for no sooner did he cease his song, than she began to raise her note; and he found, either from jealous enquiry, or from tart reproach, that he was suspected of being napping or idling, and neglecting his business. In this unhappy state were those glorious effusions of this artist's pencil produced—works, in which we find all the excellencies of painting, beautiful composition, grandeur of scenery, smartness of pencilling, and clearness of colouring. In his figures we frequently view with regret more of the Flemish than the Grecian form. His facility

facility in painting, according to Van Huysum, his disciple, was wonderful; he observes, that he seemed to play with his pencil, and that he had seen him begin and finish his picture with a song. The high prices his works now universally produce will best determine his excellence in the art. He died at Haerlem, aged 59.

JACOB RUYSDAEL was born here in 1636, and is said, by Houbraken, to have been bred to physic and surgery; but, from his great excellence in the art of painting at the early age of sixteen\*, I conjecture, that he passed more time at the easel than in the school of Galen.

His great intimacy with Berghem in

\* I CAN speak with certainty of his excellence at that period; having had in my possession a charming landscape, painted by him, with the figures by Philip Wouvermans, and dated 1652.

all probability contributed to his excellence in the art, yet, from the peculiar touch of pencil in Ruysdael, I see no reason to presume that Berghem ever worked on his pictures, or assisted him farther than as giving a hint, or as a friendly monitor.

RUYSDAEL seems to have studied Nature even in her deepest recesses, to have marked and discriminated the delicate distinction in the various foliages and leafings of her trees, and to have given the happiest effect of light and shadow; as if to shew her in the most advantageous point of view. Of his own figures much cannot be said: but in his greater works the figures were generally added by some masters of eminence in that department of the art, which gives additional value to his works. His pictures are not more known than admired; and are to be found in every cabinet where the fine arts have obtained a place. He died

died here at so early a period, as the age of forty-five; leaving the imagination with regret, to suggest to itself what might have been accomplished, had he lived to a greater age.

I FEAR I shall expose myself to censure for not mentioning several other artists, whose names are certainly well intitled to a place in this memorial; but, however it might gratify myself, I must decline it, as exceeding the limits of this work.

I RECOMMEND the following collections, in which will be found some cabinet pictures of the first class, to the notice of every traveller; those of Mr. Cops, Mr. Hoofdman, and Mr. Heemskirk; and also that formed by the late Mr. Teyler Vander Hulst, for the accommodation of young artists and connoisseurs in general.

It is strange, and not to be accounted for upon any common principles (for we are not informed that he was either by nature or education any way allied to the arts), that the purchaser of this collection, who died about six years ago, was reputed to have been one of the greatest misers in Holland, and to have, by his avarice and industry, amassed the immense sum of half a million sterling.

OF living artists of eminence, Mr. Hendricks, a painter of portraits and flowers; Mr. Van Liender, of buildings, in the style of Vander Heyden; and Mr. Overbeck, in landscape, will claim your particular attention.

Adieu!

LET-







*Amsterdam and Bridge across the Amstel.*

London Pub for Saml Ireland Feb 21<sup>st</sup> 1795

## LETTER X.

*AMSTERDAM.**DEAR SIR,*

WE left Haerlem on Sunday, with every additional pleasure that a fine morning and picturesque scenery could afford. The canal is spacious, and runs nearly in a straight line for the first three or four miles; and, though straight lines cannot be deemed beautiful in landscape, yet here the tout ensemble has a charming effect. The city remaining in full view for a considerable distance, and beautifully diminishing in slow gradation, formed so pleasing a subject; that from this spot I was induced to make the sketch of "Haerlem from the Amsterdam road," as enclosed in my last.

AT

AT Haerlem-Meer, about midway to Amsterdam, we changed boats, and crossed the sluices, which are enormously large. Here is a spacious mansion, called the Castle Zwanenburg, occupied by the directors of the dykes and water-works of Rhineland. It is in the finest situation imaginable: behind it lies Haerlem-Meer, and in the front the river Y, so called from its form: it is an arm of the Zuyder Zee. The high road runs between the two waters; and you may judge of its beauties, when I tell you that it overlooks a lake of prodigious extent on one side, and on the other a river of the first consequence in Holland; the water of which, it is worthy of remark, generally rises (to appearance) four or five feet higher than the country around it.

THIS famous city, and, as it is termed, mart of the world, is situated on the rivers Amstel and Y; from the first of which

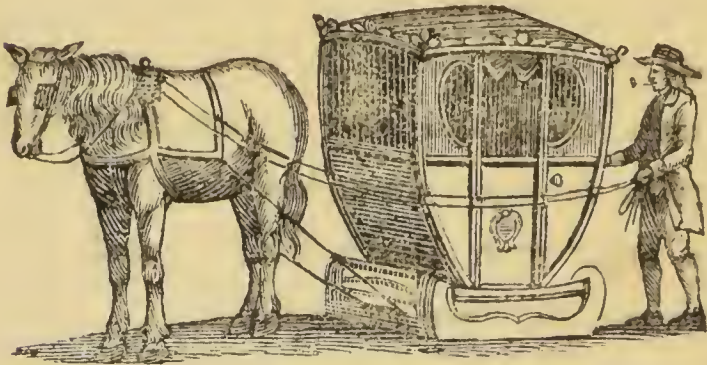
which it derives its name. It is nine miles in circumference, enclosed with a very deep fossé about eighty feet wide, and a rampart, faced with brick, defended with twenty-six bastions ; and it is remarkable, that it has as many windmills. It has eight handsome gates of stone. The city is built in a semi-circular form, and from its marshy situation is raised on piles ; an undertaking that hardly any other than Dutch industry and perseverance could have accomplished.

CARRIAGES with wheels, except for the use of the nobility and gentry, were not suffered here for many years after its establishment. A fley, as the Dutch term it (the French a *traineau* or *pot de chambre*) is now much in use : it is the body of a coach, without wheels, drawn on a sledge with one horse, and goes at the rate of three miles an hour. The driver walks close to the door, holding a rope, as a rein to guide the horse, and a pipe,

as



as he says, to purify the air. The following sketch will explain the nature of this carriage, a mode of conveyance better suited to the gravity of the Hollander than the



sons of the whip in our country. The vehicle will hold four persons, but not very commodiously. The fare is reasonable, being only eight stivers to any part of the city till ten at night, twelve stivers till midnight, and sixteen from thence till day break : if kept in waiting, the price is eight stivers per hour,

THE



the more blasting stench of the canal : thus in philosophy, one poison is employed as the antidote to another. I mean to apply this remark only to the lower order of the people.

OF the bridges, that cross the Amstel, the handsomest is built of brick : it has thirteen arches, and commands a fine view of the city as well as of the river, which is wide and handsome towards Utrecht.\*

THE Admiralty, dock, stores, and magazines for various purposes, are well deserving your attention. The great cluster or forest of shipping to be seen from the quay, which is a full mile in length, makes a magnificent appearance. The houses are very inferior to the Bombpies at Rotterdam.

SINCE the year 1600 the commerce of

\* See the view at the beginning of this letter.

this city has encreased with a rapidity almost beyond belief: it was about this time that their first fleet sailed for the East Indies, and many other parts of the world, to which before they had been strangers.

THIS city is said to contain near three hundred thousand persons, and was the last town of this province that embraced Calvinism. In 1204 a small castle only, called Amstel, stood on this spot, afterwards it became a fishing village, and by industry and contingent circumstances, (among which the shutting up the navigation of the Scheld is not the least) it ruined the trade of Antwerp, and gradually became the great mart that it now is.

AT night we were entertained with a Dutch play, which for aught I know was well enough: the house is very plain, and but ill lighted. I felt myself unfortunate in

not arriving here one night sooner, to have enjoyed the sight of the Dutch Hamlet, a character which was performed last Saturday; and, according to the country report, is better filled and much superior to ours. Judge what improvement the elegant and sublime passages of our immortal bard can derive from the guttural rumbling of the Dutch language! By what means they contrive to excel us in the representation of these interesting and natural scenes, I do not pretend to conjecture; but an admirer of the mode, in which the English drama is conducted, will not be easily made to believe that it can be effected, by those mechanical aids, under which, they tell us here, the impassioned scene between Hamlet and his mother is exhibited; when the hero starts at the imagined appearance of his father, his wig, by means of a concealed spring, jumps from “the seat of his distracted brain,” and leaves poor Hamlet as bare as a Dutch willow  
in



in winter. I do not vouch for the truth of this story, but, certain it is, the character of the Ghost is entirely omitted in the representation : he is either above or below their notice. It reminds me of a similar licence taken in one of our country theatres in which it must be admitted, that we fairly beat them. The hero of the night being indisposed, when Hamlet was to be performed, an apology was made, accompanied with a request that the audience would permit the play to go on without the character.

IN our return we visited one of the *Muffico's* or licensed Brothels. Our stay was but short, the ugliness and impudence of the women soon causing us to make a precipitate retreat. The number of those houses is incredible. A chandelier is lighted up in the middle of the room, at the farther end of which are placed a sleepy fidler and harper, who play, if necessary, till morning: you  
pay

pay a florin at entrance, and see all that is necessary through immense clouds of tobacco smoke. No indecency is permitted; and I am told it is not uncommon to meet a sober citizen and his wife (particularly at the time of the annual fair) introducing a virtuous young woman, their daughter, merely to shew the horrid tendency of immorality; imagining with the poet, that

“ Vice is a monster of so frightful mien

“ As to be hated, needs but to be seen.”

THIS may be Dutch policy, but the experiment is surely dangerous; as the following couplet of the same elegant author more fully illustrates :

“ Yet seen too oft, familiar with her face,

“ We first endure, then pity, then embrace.”

It is true that the Spartans publicly exhibited their slaves when drunk, to expose the  
de-

deformity of drunkenness and deter their youth from the practice of it. With a loathsome object before their eyes, the dignity of our nature humiliated and nothing to invite, no passion could be inflamed : but the case of intoxication and the species of licentiousness before alluded to is widely different.

THE situation of these wretched females is lamentable beyond description : immured within the walls for life, and only permitted to breathe a purer air one day in the year, they are then attended by their tyrant keeper, who never suffers them out of his sight. But somewhat too much of this. We retired to our hotel.

THE Rasp-house or Bridewell is worthy notice : here the wretched culprit is chained to a block, and employed in cutting and rasping Brazil wood. In passing we saw a miserable creature, who asked charity through  
a barri-

a barricadoed cellar window ; he had before been imprifoned in the houfe and was now fentenced to fix weeks additional confinement in this cellar for ftealing fome of the wood, piled in the yard to make his fire, where he was inceffantly to pump or drown, as the water was generally up to his foulders. Dreadful as this punifhment appears, (and to intimidate and deter is one of the firft ends of punifhment) it is even more juft than for fo flight offences and by which the peace of fociety is fo little difturbed, to fubject to the pain of Death ; a law in theory at leaft, however tempered with humanity in practice, difgraceful to the criminal code of our own country. The entrance to this building is worthy notice : it is adorned with fculptured figures well executed by Keyzer of Amfterdam ; and is faid to be the beft piece of workmanfhip of the kind in this city. We looked into the new church, which is a large handsome building : the organ is inferior only to  
that

that at Haerlem: the founding board and pulpit are most laboriously decorated with carving in the Gothic style, but designed with little taste. To this redundancy of ornament might be added much more; as I am informed there are many baskets-full yet inapplied. The screen which divides the chancel is of Corinthian brass, and is really handsome. The monument of the famous De Ruyter is in this church: it is a cumbent figure in marble, of indifferent workmanship. A small monument is likewise erected to the memory of the famous poet Vondel, called the Dutch Shakspeare.

THE work-house contains near twelve thousand persons, who are admitted of all nations; the neatness and good management of this place is beyond description. In one of the apartments is a large picture, very finely painted, by Rembrandt, containing portraits of the first promoters of



this charity; and another equally fine, of the same size and subject, intended as a companion, by Van Dyck. Part of this building is devoted to the reception of poor females; not those who have only deviated from the nicer rules of virtue, and whose stars, perhaps, “ were more in fault than “ they;” but those, who lost to all sense of shame, had abandoned themselves to an open state of prostitution.

IN the Surgeons-hall is a fine picture by Rembrandt; the subject, a dissection: It contains portraits of the professors and principal members of the college, large as life, in half length; and is executed in his best manner. The effect of it is astonishing; and yet, judicious and indeed indispensable as it was to make such a subject the ornament of such a place, we cannot but regret that so noble a specimen of art cannot be dwelt upon without disgust by  
any

any other than a medical eye. There are several other pictures of merit in the same apartment, particularly some by Cornelius Troost.

THE exchange is an oblong of two hundred feet by one hundred and twenty-four, and will contain from six to seven thousand people. It is built on two thousand piles, and has galleries all round, supported by forty-five pillars of the Doric and Ionic orders. From a window above we saw it full. The appearance of so many persons, with each an orange cockade in his hat, had rather a whimsical effect. There is no other theatre on the globe, in which such an heterogeneous mixture of nations could be presented, each tugging at the property of his neighbour, while

“ With equal haste to several ways they run,

“ Some to undo, and some to be undone.”

YET to shew, that avidity of wealth is not always the predominant passion of a Dutchman, I am informed that about a twelvemonth ago, on the Prince and Princesses of Orange appearing at a window within the Exchange, such was the real or supposed amor patriæ, that the merchants, except a few English and Jews, instantly quitted the place and their pursuits, and left the Prince and Princesses in quiet possession.

WE are now preparing for the French Play or College, where we have tickets from a subscriber, without which you cannot be admitted; but as a stranger you will find no difficulty in being accommodated.

Adieu!

LET-

## LETTER XI.

*AMSTERDAM.**DEAR SIR,*

AFTER having determined last night on going to the French play, we ordered a traineau (which I described in a former letter) to convey us thither. The novelty of the vehicle excited in us some laughter; and at the play we were well entertained. The petite piece was *Midas*; which, though well performed, is in point of poetical composition, much inferior to ours. The pit or parterre is very commodious, having comfortable seats with convenient low backs; and, these being, as we have already observed at Rotterdam, regularly numbered, all crowding and dissatisfaction is prevented. This theatre is under

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der the controul of the subscribers; who, after defraying the expence of the house and the players salaries, which, in comparison with ours, are very trifling, apply the residue to charitable purposes. No inhabitant of the city, who is not a subscriber, can be admitted; tickets being transferable only to strangers.

THIS morning after breakfast we viewed that stupendous building, the Stadt-house. It is built from a design of Jacob Van Campen, a famous Dutch architect. The first stone was laid October the 28th, 1648, and it was finished in 1655. Its first foundation is on piles, which are said to consist of fourteen thousand; and cost one hundred thousand pounds sterling. The building is of a square form, two hundred and eighty-two feet in front, two hundred and fifty-five in depth, and one hundred and sixteen in height. It has seven small porticos,



ticos, representing the seven provinces. Wanting a grand entrance, its general effect is much diminished; and its façade is equally hurt by the contiguity of the Weigh-house. In the front are three enormous bronze figures, representing Justice, Strength, and Wealth. On the top of the pediment is the statue of Atlas, bearing a globe on his shoulders. Within the pediment is a handsome historic basso relievo in marble. The apartments within are spacious, elegant, and expensive; having a vast profusion of marble pillars, inlaid floors, cornices, richly carved, festoons of flowers, and bas reliefs finely executed in different coloured Italian marble. The various parts of this building are well adapted to the several objects of its intention. It has within itself all chambers and offices calculated for the disposal of every branch of business relative to the State; such as the Treasury, Senate; and also the Courts of Justice in  
 which

which the magistrates sit every day from ten till one. At the top of the building are several cisterns, with conveyances for water to every apartment, in case of fire. Beneath this structure, within a vaulted labyrinth, is the famous Bank; which is never opened but in the presence of a burgo-master. The immense wealth of this bank has been rated at upwards of thirty millions sterling, in cash, bullion, and jewels. It is a singular circumstance, that the old Stadt-house, with many of its archives and registers, was destroyed by fire in 1655, the year in which this edifice was completed.

THE coup d'œil from the top of the building is very extensive: a full view of the city, distant rivers, and villages, with a beautiful prospect of the sea, amply repay the trouble of ascending to such a height. Here is an excellent set of chimes, consisting  
of

of about forty bells, that play every quarter of an hour.

WITHIN are some good pictures, by Vanderhelst, an artist of extraordinary merit, and in many respects equal, if not superior, to Van Dyck: they are principally portraits, or subjects in which little more is necessary than excellence in that line. One, which contains some capital portraits, represents a league of amity or friendly intercourse between the States and Spain; in which the ambassador of the latter comes forward to shake hands with a burgo-master: another is upon the subject of military exploits; both much in the style of Van Dyck. In the same apartment is a charming picture by Rembrandt.

By Philip Van Dyck, a native of this city, here is a large work, very justly admired. It was painted about the middle

of the last century, and consists of portraits of all the principal persons of the town, most admirably grouped: in the background is a portrait of an old man, the head of which is in an excellent style, and nearly animated. A very great sum has been offered for this chef d'œuvre.

IN the burgo-masters apartment is a charming picture, by John Lievens, representing Fabius Maximus getting off his horse to receive his son on being created a burgo-master. In the adjoining room are two very good historical pictures by Ferdinand Bol.

THE immense sum expended upon this stately pile is scarcely credible: it is said to have been more than two millions sterling; which considerably exceeds the cost of our cathedral of St. Paul's, or of the palaces of Versailles, or the Escorial. But  
 expence.

expenditure was not here the consideration: for, in this national undertaking, the spirit even of the Hollander was roused; and with becoming ambition he was so eager to display the magnificence of commerce, that

“ Gold and his gains no more employ’d his mind.”

IN this city you will find many collections of cabinet-pictures, well deserving attention, among which is that of Mr. Geldermaster, the Portuguese Consul; at whose house we were elegantly entertained, and whose collection is formed with more taste than any I have yet seen: indeed from a view of his own charming drawings it is impossible he can exhibit an indifferent picture. His politeness and attention can only be equalled by the happy selection he has made: in the number of them are three exquisite flower-pieces by Van Huysom, perhaps the best he ever painted; a fine landscape, by Paul Potter; several by



Gerard Douw; an exquisite sea-piece by Vandeveldt in his best Dutch style; and a landscape by Teniers, &c.

AT the house of Mr. Cornelius Ploos Van Amstel, strangers are received with the greatest politeness, and the palate of the amateur will have a rich repast. His collection consists of about a hundred pictures, forming a cabinet of the first excellence in merit and preservation: amongst the most distinguished I would point out a conversation, by Terburgh; and the church of Delft, by Emanuel De Witt, surpassing any thing I have seen of those masters; the brilliancy of light breaking through the windows, and intersecting the pillars of the building, produces a wonderful effect; five pictures by Vander Hyde, in his best manner; a view of Amsterdam, across the Y, by Jacob Ruysdael; a conversation by Peter de Hooge; and several

ral by the old masters, particularly a Saint Nicholas, said to be painted in the beginning of the ninth century. The whole forms an assemblage worthy their owner, whose taste and love of the fine arts have given him place as an honorary professor in the gallery at Dusseldorp, and made him director of the academy of drawing in this city. Among his drawings, which consist of about six thousand, will be found the best works of the Italian, Flemish, Dutch, French, and English schools; particularly of Raphael, Julio Romano, Van Huysum, and Troost; whose daughter this gentleman obtained in marriage. Among his numerous collection of prints are the best works of Berghem, Both, Vischier, Marc Antonio Goltzius, Albert Durer, Michael Angelo, and Rembrandt. The works of the last artist are complete, and were formed by that great master for his own collection.

WE were likewise introduced to the house of Mrs. Hope, a widow lady ; who has an excellent collection of cabinet pictures, all by the best masters, and in fine preservation. In Baron Goll's collection, among many beautiful pictures, will be found the portraits of the Kings of England in *chiaro scuro* by the Chevalier Vander Werff, on paper, in oil, most exquisitely finished : he has likewise two drawings of flowers by Van Huysum about five inches square, of such exquisite quality, that he paid seven thousand guilders for the two.

BARON DE SMETH has an extensive cabinet of the best masters, particularly William Vandevelt, Vander Hyde, &c. all of which are happily chosen.

THE cabinet of Mr. De Vos consists principally of the Dutch and Flemish schools, and is extensive and well chosen. Here is also  
a picture

a picture by Hobbima, in his beautiful silver tone of colouring, of inestimable value.

MR. VERSTEIG'S collection is formed from the Italian and Dutch masters of the first class: his drawings by Grand Jean, a native of this city, somewhat in the style of Both, consist of views from nature; and are well deserving the admiration of the connoisseur.

MR. TERSTEEG has an extensive collection of pictures and drawings by the best masters.

MR. B. DE BOSCH, and his brother Mr. I. De Bosch, have each some beautiful cabinet pictures: in the collection of the former will be found a most charming drawing of Adrian Ostade, and two by Van Huysum, perhaps the best he ever made.

MR.

MR. CLEMENS VAN HAL's collection is formed of some good modern, as well as the best of the old masters, in the Dutch and Flemish schools.

MR. VAN EYL SLUITER's cabinet contains many fine pictures and drawings.

MR. VAN DYCK's is principally formed of drawings.

MR. MAARSEVEEN, to his cabinet of well chosen drawings, has added some choice Delft ware, painted by Ruysdael, Verboom, &c. &c.

To these collections you will find easy admission, as a stranger and admirer of the fine arts.

THE following names are among the first living artists of eminence here.

MR.



MR. BIIYS, excellent in history painting; and a director of the academy; Mr. Vinkeles, an engraver of great merit, a director likewise of the academy; Mr. Van Bruffel, a painter of very great excellence in flowers, in the style of Van Huysum; Mr. Van Drielft, eminent in landscape, in the style of Ruysdael; Mr. Cats, landscape and cattle, in the manner of Adrian Vandevelt; Mr. Ekles, conversation, in the style of Metzu; Mr. Dupre, a native of this city, whose drawings are much admired, is now at Rome; and Mr. Meyer, a painter of landscape, whose designs and drawings would credit any artist, a native also of this place, but now resident in London.

I SHALL close this letter with a brief sketch of the lives of a few masters of high eminence, who were born here: selected from a long list of names, most of whom had very considerable merit in their profession.—

William Vande Velde, who ranks first in esteem as a painter of sea views, was born here in 1633: he received his earliest rudiments in the art from his father, who, though of some eminence, was much his inferior. When the father quitted Holland for England, the son was placed under that elegant painter, Simon De Vlieger; but he soon outstripped his master; and on his works being sent to the Court of London, James the Second was so pleased with them, that he settled a considerable pension on this young artist, who soon followed his works to England. His pictures are so well known, that it is almost needless to point out their beauties. Truth in the representation, and taste in the choice of his subjects, form their grand characteristics. Beautiful transparency of colouring, and charming grouping in his figures, constitute all together such complete specimens of art, as are, and probably ever will remain, unrivalled. This exquisite painter

er died in London on the 6th of April, 1707.

JOHN VAN HUYSUM, a first rate painter of fruit and flowers, was born in this city on the 5th of April, 1682. The celebrity of his works drew the attention of most of the princes in Europe; whose cabinets are enriched at a very great expence with the productions of this artist: and they are no less admirable for their exquisite high finishing, than for their great truth, and close similitude to nature. His flowers were so like the originals, that the Dutch connoisseurs, who furnished him with their rarest roots, began to think the merit of their pursuit in that way would be lessened by his skill in copying them. It is not unreasonable to suppose, that the prevailing taste for flowers and the high excellence of their cultivation in this country, were circumstances that contributed towards giving him that signal superiority

which he attained in this branch of the art ;  
He died at the age of sixty-seven.

A VERY fine painter of landscape, Isaac Moucheron, was born here in 1670. He received his instructions from his father, Frederic, whom he greatly excelled ; and, having lost him at an early age, he determined on visiting Italy, where his taste and knowledge in the art soon increased ; and he established a fame in representing and embellishing nature, which will ever insure his works a place in the cabinets of the curious. He died at the age of seventy-four.

AN artist as singularly eminent in his profession as unfortunate in the whole history of his life was John Griffier, born here in 1656. The accident of birth and fortune placed him in a carpenter's shop ; but his genius and ambition leading him to higher pursuits, his first efforts in art were made in  
the

the humble character of a painter of Dutch tiles. But his skill having attracted notice, he soon met with patronage, and was put under the tuition of Roeland Rogman, here, by the assistance of Lingleback, Adrian Vande Velde and others of great eminence, he soon became master of his profession, and being of a rambling turn, embarked for England, where he painted many pictures, and acquired both reputation and property. Having married there, and afterwards with his family set sail for Holland, in a vessel he had purchased at a great price, he was in his voyage shipwrecked, and with his family reduced to beggary. A series of misfortunes afterwards attended this ill-fated artist; and he quitted this world at the age of seventy-three, as full of miseries as of years, and as distinguished by his poverty as his talents: He left behind him a son of very

con-



considerable merit as a painter, who was born in England.

THAT charming artist, Adrian Vande Velde, was a native of this city, born in 1639. He was a disciple of Wynants; and his biographers say of him, that he never passed a day without making a design or painting on some subject from nature. His excellence in landscape and figures verifies this assertion; for more truth, taste, and brilliancy of effect are not to be found in any other painter in that branch of the arts. The high prices his pictures now bring shew the great esteem, in which they are held by the connoisseur.

It is extraordinary, that a landscape painter should have produced so many works of merit in history, as are to be found by this artist. I shall only particularize  
a de~

a descent from the cross, which he painted for an altar in the Catholic church at Amsterdam. With such rare talents in his profession, and still more to be admired purity of morals, and amiable qualities in society as a man, we cannot but regret his early death at the age of thirty-three.

I CANNOT close this letter without mentioning another artist of very distinguished talents in landscape, particularly moonlight scenery, Eglon Vander Neer, born here in 1643. Nature performed much for him, but necessity seems to have added a spur, and to have had a share in his improvements. Twice left a widower, and encumbered with no less than twenty-five children, it was necessary that great application to his profession should make him, as it did, equally successful in every branch of the art that he undertook: his  
flowers

flowers and plants, portraits and conversations (which he painted in the style of Terburgh) are all equally esteemed, and admitted into the choicest cabinets in Europe. He died at the age of sixty, having had the honour of producing as a pupil, that great painter the Chevalier Vander Werff.

I HAVE written till I have become melancholy almost, as well as weary, and begin to look upon my epistle in the light of a chronicle of mortality, for such it is, and of the most painful nature; since its principal office has been to bear record to the difficulties and distresses which envied genius too often struggles with in passing through life, and to the humiliating truth that it is confounded at last without distinction in the common mass, and must wait the hour that is appointed to all men. This honest Prior knew (and for the sake  
of

of giving you, at least, two good lines in one letter, I will conclude with his own words),

“ Alike must ev’ry state, and ev’ry age,  
“ Sustain the universal tyrant’s rage.”

Adieu !

L E T T E R   X.

*S A A R D A M.*

*D E A R   S I R,*

WE rose early this morning; and, though the weather was not very promising, it did not put us from our purpose; we therefore walked to the quay, and taking a boat, crossing the Y, about a mile in width, to a small Ferry-house, called in Dutch, Tolhuis; first ordering a carriage to convey us to Broek, a village in North Holland, about nine miles distant. The mists of the morning dispelled apace,

“ And earth relenting felt the genial ray.”

WE pursued our journey with encreasing pleasure, till we reached Buykfloat, a  
small





*Village of Broek in 't North Holland.*

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small neat village, commanding a charming view of Amsterdam. A little farther on, we passed a large mill and magazine for gunpowder; which introduced a conversation and some ridicule, pointed at the interested character of the Dutch, who, unable to resist the temptation of gain, supplied us during the last war with that article against themselves: on this occasion the sagacious driver observed with Dutch cunning; that it was true, they had sold us gunpowder, but it was equally true, that it had lain in their warehouses so long a time, that it was good for nothing. After a very fine ride upon an excellent road, commanding a delightful prospect and full view of Saardam on the left, with its army of windmills, and on the right the river Y, richly crowded with shipping, we arrived at Broek, the wealthiest village in Holland; and in scenery the most picturesque and whimsical I have ever seen, or that perhaps

is any where to be found: and being divided by small canals and neat bridges, it reminds one more of the gaudiness of a village in China, than any thing so near home. The houses stand separate, and are principally of wood, fluted and painted in variegated colours: they have small gardens before the doors, which are most grotesquely disposed and decorated with various coloured tiles, shells, glass beads, &c. and the walks in them are of deep sand and not passable, but laid out merely for shew. The houses are covered with glazed tiles, and are regularly painted every year. The trees are cut into most ample order. Carriages seldom pass through the streets, except those of the inhabitants; and, should a horse leave any trace behind, a servant regularly comes out with a sieve and sand, to wipe out the injury. A stranger at first sight would imagine the place uninhabited: I do not recollect, in

two hours, seeing more than seven or eight females, and those too old for the eye to dwell long upon. The young ones immediately retreat to their houses, on the appearance of a stranger.

A SINGULAR custom is observed, not only in this village, but all over North Holland; that in the front of each house they have a door, which is never opened but on the day of their marriage, and on the day when the solitary inhabitant is removed to

“ That undiscover'd country, from whose bourn

“ No traveller returns.”

I MUST observe to you, that in no part of Holland is the funeral service said over the deceased; but here the clerk becomes the parson, and, laying the Bible on the coffin, proceeds to read some chapters  
relative



relative to the briefness of man's existence. The body is then placed in a boat on the canal, and attended to the place of interment by a solemn procession of relations, friends and acquaintance. We procured admission to the inside of one of the houses of this singularly whimsical people, and found it in trimness and exactness quite of a piece with the out—In its furniture there was the same neatness, and it was so tricked out with baubles of ornaments beyond number, shining floors, shining tables and chairs; in short, every thing so vieing with the looking-glass in reflection, that it puts you in fear of broken bones every step you take.

AFTER making a sketch of the principal part of this village, which commands a fine view of Amsterdam, we left this singular spot, and returned to Buiksloot in our way to Saardam, which is about eight miles.

miles. It is a very considerable village, in North Holland, said to extend six miles on the bank of the river; and is perhaps one of the greatest magazines of ship-timber and naval stores in Europe: of wind-mills it certainly is, as it contains near three hundred: some of them are employed in sawing timber, at which forty or fifty boards can be cut at the same time; others are used for making paper, in which the whole process, from cutting the rags and cleaning them, to their application through the mould, and picking out the flaws, which is the work of women and children, is completed; and others for cutting tobacco-leaves: these are laid in large troughs ranged in the mills, and, by the falling of perpendicular pieces of timber, with a chopper fixed at one end and cogs at the other, are caught in a wheel as it turns, and divided into small particles.

THIS

THIS place, though less quiet than Broek, partakes of all its singularities. The inhabitants are very rich, and very retired, yet live with much hospitality, and indulge in the richest exhilarating wines, and most luxurious tables. The dress of the women is plain and neat, but with a profusion of gold ornaments about the neck, forehead, and hair, which is formed into small spiral ringlets, not unlike the head-dresses of Sir Peter Lely. The singularity of this fashion, added to a regular and pleasing symmetry of features, with great simplicity and unaffected manners, renders them by no means unpleasing: yet the inordinate use of coffee, which they take from six in the morning till ten at night, gives them a pallidness of countenance, which greatly diminishes their attractions. Laughable as it may seem, a safe expedient to insure the affections of the lower class of these ladies, is to provide yourself with gingerbread. The first question  
the





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*Dupont & Co. 134, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100*

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the lover is asked after knocking at the door, when the parents are supposed to be in bed, is, “ Have you any gingerbread ?” If he replies in the affirmative, he finds little difficulty in gaining admission ; a second visit insures his success, and the lady yields.

THE dresses of the men are generally black and dark brown. I have endeavoured in the enclosed sketch to give you a clearer idea of the appearance of both sexes.

Two hundred bridges are said to be thrown across the canals here.

THE church is very neat ; and a large picture over the west door of it perpetuates a singular subject. A woman is represented in the air, as having been tossed by a bull, when far gone with child, and delivered in that situation ; the child lying dead on the ground. The husband, in coming to the

assistance of his wife, was likewise attacked by the bull; and all the parties are said to have been killed in the conflict.

By the pains taken to perpetuate this strange anecdote, it certainly was, and it now is credited. On a flat stone beneath is a Dutch epitaph on the subject.

Hier onder lyd de Moer en Vaar,  
En't ongebooren by Mal Kaar.

OBSERVE, my dear friend, I do not vouch for the truth of this wonderful history.

THIS place is rendered famous by the residence of Peter the Great, Czar of Muscovy, about the year 1696, in the humble character of a ship-builder. As the story cannot better be told, I will give it you in Voltaire's own words, from *l'Histoire de l'Empire de Russie sous Pierre le Grand*, ch. ix.

“ LE

“ LE Czar prit un habit de pilote, en  
 “ alla dans cet equipage au village de Saar-  
 “ dam, ou l'on construisait alors beaucoup  
 “ plus de vaisseaux encore qu'aujourd'hui.  
 “ Ce village est aussi grand, aussi peuplé,  
 “ aussi riche, & plus propre que beaucoup  
 “ de villes opulentes. Le Czar admira cette  
 “ multitude d'hommes toujours occupés ;  
 “ l'ordre, l'exactitude des travaux ; la ce-  
 “ lerité prodigieuse à construire un vaisseau,  
 “ et à le munir de tous ses agres ; & cette  
 “ quantité incroyable de magasins, de ma-  
 “ chines qui rendent le travail plus facile  
 “ & plus sûr. Le Czar commença par  
 “ acheter une barque, a la quelle il fit de ses  
 “ mains un mât brisé ; ensuite il travailla à  
 “ toutes les parties de la construction d'un  
 “ vaisseau, menant la même vie que les ar-  
 “ tifans de Saardam s'habillant, se nourrissant  
 “ comme eux travaillant dans les forges,  
 “ dans les corderies, dans ces moulins  
 “ dont la quantité prodigieuse borde le vil-  
 “ lage, & dans les quels on scié le sapin &

“ le chêne, on tire l’huile, on fabrique le  
 “ papier, on file les métaux ductiles. Il se  
 “ fit inscrire dans le nombre des charpentiers  
 “ sous le nom de PIERRE MICHAELOFF.  
 “ On l’appellait communément MAITRE  
 “ PIERRE, Petre Bas ; & les ouvriers d’abord  
 “ interdits d’avoir un souverain pour com-  
 “ pagnon, s’y accoutumèrent familièrement.  
 “ Tandis qu’il maniait a Saardam le com-  
 “ pas et la hache, on lui confirma la  
 “ nouvelle de la scission, de la Pologne,”  
 “ &c.

THE hut where he resided, with all its  
 appurtenances, remains entire : a sketch of  
 it is enclosed.

WE saw here a great many storks : they  
 are birds of passage, and we seem to know  
 little of whence they come, or whither they  
 go ; but it is certain that they have made  
 Holland a favourite residence. The Dutch,  
 who are particularly attentive to their pre-  
 servation,





*Home where Peter the great resided at Jordan on 1st Nov 1895*





fervation, retain the old idea, that they will only exist in a republic: I hardly need say, they are to be found in most towns on the continent, where the situation is low and marshy. The stork is a large bird, about the size of a crane; its plumage is quite white, except on the extremity of the wings, a small part of the head, and the thighs, which are a dark brown: its beak and legs are red. It feeds on frogs, fishes, and serpents, and generally lays from two to four eggs, which are in size like those of a goose. Their return to this part of the world is about the beginning of March, when they immediately set about building their nests, which they form of twigs and faggots; generally taking up their residence at the chimney tops, where frames are prepared for their reception, as described in the drawing of Wouverman's house at Haerlem.

THE Dutch say they annually drop an egg or young one out of their nest, which is called a mark of gratitude. I was credibly informed of a singular instance of their charity, or rather superstitious attachment to one of these young windfalls. Having in this parental act of gratitude had its leg so miserably crushed, that it was out of the power of surgery to restore it to its natural state, they contrived to replace it with a wooden one so dexterously, and attended to it with so much care, that it survived the operation near thirty years.

I CANNOT conclude without telling you how sumptuously we fared in this village at dinner. The finest perch I ever saw of about two pounds weight, to make water zoodje, or zooky, a glass of excellent Rhenish to wash them down, a clever North Holland lass, tricked out with a world of neatness,

to

to attend us, were a feast for an Emperor;  
and with health and good spirits to enjoy  
any thing, to crown all, we closed the day  
in good humour and festivity.

Adieu !

LET-

LETTER X.

UTRECHT.

DEAR SIR,

WE left Amsterdam early yesterday morning. The weather was delightful, and the scenery from the banks of the river increased in verdure and picturesque beauty, as we advanced towards this city. About midway is a pleasant village, called Nieuwer Sluice, where we stopped to take refreshment. Here the canal increases considerably in width, and its borders are proportionably enriched with buildings.

THE villas are principally occupied by the merchants of Amsterdam, whose country retreats are not amongst the least of their enjoy-





*Water gate Utrecht and the Dom Tower*

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enjoyments. In the decoration of their grounds no expence is spared, to convince us; that they

“ In trim gardens take their pleasure.”

NEAR the village of Loennen, which appears at a small distance, is a spot, called, from being inhabited by those sectaries, the Anabaptists Heaven. They are of great consequence throughout the province of Holland, being wealthy and numerous; have great singularity in their manners; are not unlike the quakers with us; and are famed for not giving a direct answer. One Menno Simons, a leader of this sect about the middle of the sixteenth century, travelling, in company with many other persons, was pursued by a body of soldiers, who, interrogating the party, if Menno Simons was among them, he took on himself to repeat the question, and on the company replying in

the negative, he cried out, “ all here present  
 “ say, Menno Simons is not here : by which  
 means he escaped his pursuers. Near  
 Utrecht we passed through Maarssen, a large  
 village, principally inhabited by Portuguese  
 Jews ; who were not suffered to take up their  
 residence in that neighbourhood, till within  
 the last two years. After a pleasant passage  
 of about eight hours, we landed at this place,  
 which may be termed an elegant city, and is  
 principally inhabited by persons of opulence  
 or distinction. It is situated on the old  
 Rhine, and is remarkable for the pureness and  
 salubrity of the air. In 1672 Louis XIV.  
 who captured the city, and laid heavy con-  
 tributions on its inhabitants, was so pleased  
 with the situation, that he kept his court  
 here near twelve months : but the Dutch  
 did not seem equally pleased with him ; for  
 we are told they had once made a resolution  
 to abandon the province, and transport them-  
 selves and their effects to the East Indies.

The



The Mall is esteemed the finest in Europe, is near a mile in length, and has a road for carriages on each side, bordered with a triple row of trees. The entrance is through a noble stone gate. Louis, during his residence here, frequently expressed his wish to convey this Mall to Versailles.

THE cathedral appears to have been a spacious and magnificent structure, if we may judge from the Dom or Tower; which is perfect, and is almost all that remains of the edifice. It is near four hundred feet in height, and commands an extensive view of forty or fifty towns.\*

THE church is said to have been destroyed by a violent hurricane: and such is the ignorance and credulity of the lower class of

\* THE annexed view of the spire, or, as it is termed, Dom Tower, was made at a small distance from the town, near the Water-gate.



the people here, that they relate a story of a fisherman, who, at the time, saw the building make its transit through the air.

THE Anatomical Theatre and University, which are considerable, are objects worthy your attention.

UTRECHT has the honour of giving birth to a great and worthy character, Pope Adrian the VIth, born in 1549. His classical knowledge he acquired at this University, and his philosophical at the College of Louvain: he received his degree of Doctor in Divinity in 1491, the expence of which was defrayed by Margaret, sister to Edward IV. of England, and is said to have been considerable. The house where he resided is yet standing, and is a fine Gothic building. Its basso-relievos and ancient ornaments will greatly interest the curious traveller.

THIS

THIS city gave likewise birth to the very accomplished Anna Maria Schurman, whose extensive knowledge in the languages was only equalled by her superior taste and skill in painting, and every other branch of the graphic and elegant arts. This justly celebrated woman was born in 1607, and died at the age of seventy-one. She was visited by that elevated and singular character Christina, Queen of Sweden; who lavished on her the highest encomiums for her superior talents and excellence in every refined accomplishment.

SIR ANTONIO MORE was born here in 1519: his excellence as a portrait painter is well known to every amateur. He resided a long time in England, and, from the high prices he received for his pictures, may be pronounced an artist of the first consideration.

CORNELIUS POLEMBURG, a painter of high rank, was likewise born here in 1586. He studied under several masters, and, visiting Italy, became charmed with the works of that divine painter, Raphael ; whose chaste and tender manner soon caught his attention. After his return from Italy he became the favorite of Rubens, who resided with him a considerable time. His works were much admired by that accomplished and liberal encourager of the fine arts, Charles the First ; who paid him very high prices for several of his pictures. The excellence and peculiar merits of this painter are too well known to need farther description. He painted to the last day of his life, which was in 1660, in his 74th year.

THE two brothers, John and Andrew Both, were born in this city : they were disciples of Abraham Bloemart, by whom they were advised to visit Italy, where John formed

ed

ed his excellent manner from Claude le Lorraine, and Andrew, from Bamboccio. They painted in conjunction, and accorded as well in the art as in fraternal affection. The landscape and figures of these great masters seemed to be the work of the same hand. Andrew was unfortunately drowned while with his brother at Venice in 1650; when grief occasioned the survivor to return to Utrecht, where he pursued his art with unabated industry and success. The grandeur and richness of scenery, with the happy effect of light and shadow, produced in the landscapes of this charming artist, render his works of inestimable value, and cause them to be eagerly sought after by the connoisseur.

A PAINTER of landscape of great merit, Abraham de Heusch, was a native of this city: he ranks deservedly high in his profession, and to the amateur his works will be a sufficient eulogy.

JOHN

JOHN GLAUBER, a disciple of Berghem, was born here in 1646. An early disposition for travelling led him, even from the great works of his master, to contemplate the still greater works of nature ; and he made Italy his residence for a considerable time. On his return he visited Amsterdam, where he became intimate with that skilful artist, Gerard Laireffe ; in whose house, which was an academy of arts, he resided : and a stronger proof of his skill in landscape painting cannot be very easily adduced, than that his works had enough of merit to entitle them to the assistance and embellishments they received from the pencil of this artist, who inserted most of the figures in his landscapes. They are too well known to need any farther comment.

I SHALL mention only one other artist, Anthony Waterloo : and though the honour of giving him birth is claimed by others, and  
is



is at best a doubtful question, yet as he long made this city, which is in the number of those that claim the honour, his favourite residence, I know no better place in which I could notice his unquestionable excellence. His landscapes are close copies after nature, without the affectation or trick of art to set them off. His objects are generally woody scenes, embellished with water; and cattle frequently added by Weeninix and others. His drawings are not less admired than his pictures; and his etchings, in point of freedom and beauty of scenery, remain unrivalled. Though his works produced good prices, and were universally coveted, he died in great want at the hospital of St. Job near this city.

I AM rather disappointed in my enquiries after collections of pictures in this place, that of Mr. Van Breukelwaard being the only one I have met with. It is selected

with taste ; and his collection of natural curiosities is not inferior.

HAVING viewed every thing worthy our attention here, we made a little excursion this morning to Ziest, about nine miles distant. The house was built as a hunting seat by William III. it stands in the midst of a fine extensive wood, and is surrounded by a moat. The gardens are in a style superior to any we have yet seen : the walks are beautifully shaded, enriched with statues, and embellished with large basins of water and jets d'eau. Its former owner, Count Zinzendorf, who was of the sect of Moravians, applied a great part of this building, with some land contiguous, to the uses of those sectarists. Here they have established extensive societies, forming themselves into distinct parties, the married and unmarried. They appear to lead a temperate and harmless life, are simple in their diet, and zealous in  
their

their religious pursuits. They carry on a considerable trade in a variety of articles, such as silver, tin, leather, cloths, &c. all of which, they say, are manufactured by themselves: but I suspect most of them are from England, France, &c. The custom among them of fixing the price on every article, from which no abatement is made, is worthy of example. The profits of their wares form a common bank, which is applied to their mutual advantage. The neighbouring village and adjacent country are exceedingly pleasant, and will alone repay you for going a few miles out of your intended route.

ON our return to Utrecht we made a circuit of the city, and visited the gardens of Madame Zetervelt, just without the Amsterdam gate. She is the widow of an opulent silk-thrower. They were constructed about fifty years ago, at a considerable expence, and are worth noticing. The busts and

statues are by Jacob Crescant, a statuary of much merit. The bas reliefs are well executed ; and the groups of boys, in the historical subjects, deserve commendation.

ON returning to our inn, we looked into the Botanic Garden, which afforded some entertainment. The vulgar idea, that the Aloe is not in perfection till it is an hundred years old, is here refuted ; as we saw two, averred to be not more than forty, in full bloom.

WE are now preparing to pursue our route to Breda, whence you shall hear from

Yours, &c.

LET-







*Ferry-house at Vauxen crossing the Rhine between Ulrecht and Copenham*

LETTER XIV.

*B R E D A.*

*DEAR SIR,*

WE continued our journey yesterday evening towards this city, and in our way ferried across the Rhine at Vianen on the confines of Guelderland ; where the picturesque beauty of the scenery was sufficient inducement to take up the pencil and make a slight outline of what presented itself, which, though simple, is strongly characteristic of the circumjacent country. Vianen is a privileged town, and serves as an asylum for debtors ; who, reaching this place, live securely under the protection of the magistrates. Owing to the smallness of the duties exacted, every article of merchandize and necessary of life is here remarkably cheap. A few miles farther,

ther, at the village of Vreefwyk, we again ferryyed over the Rhine, after which the road became so insufferably bad, as to render it scarce passible with four horses. The prospect around was bleak and barren, with no object to relieve the eye, but the river at a distance, which now and then appeared between ill-shapen hills of sand. With little variation of this dreary scenery, we arrived at Gorcum about six in the evening.

WE found little here worthy the notice of a stranger: the city is pleasantly situated on the rivers Merwe and Linge, on the borders of which stands the castle of Louvestein; which I mentioned in a former letter, as having been the place of confinement of Hugo Grotius. Ledenburg, Secretary of State at Utrecht, was likewise condemned to travel this road and inhabit this castle; but the horrors of the torture, acting upon a feeble constitution, induced him, as he observed

ferred in a farewell letter to his wife and family, to find a shorter way to Heaven.

HIS words ran thus—" Je sçais qu'on  
" me veut juger sur des points et des pointil-  
" les qu'on me veut tyranniser ; C'est pour-  
" quoi j'ai choisie un plus court chemin pour  
" aller à Dieu ; d'ailleurs on ne peut pas  
" confisquer, les biens d'un corps mort."—  
Soon after writing this letter he put an end  
to his existence, by cutting his throat.

ADMIRAL ASKEW, in the year 1666,  
after being made prisoner by Admiral De  
Ruyter, was likewise confined here.

THIS city was taken from the Spaniards  
about the year 1570 by the free corps of the  
Prince of Orange. After its capture, their  
leader, Herman de Ruiter, a butcher, was  
left to guard the citidel with only twenty-  
four men. The Spaniards, rallying their  
troops,

troops, again attacked the place. The hero, being determined to hold his conquest, after losing both his legs desired his trunk might be placed in sand, which would act as a styptic to his wounds, defended himself in this situation, sword in hand, till being no longer able to resist, he set fire to a train of gunpowder and blew himself into the air.

THIS place, though small, has produced some painters of much excellence. John Vander Heyden, an artist of great merit in high finished buildings, was born here in 1637 and in the neatness and precision of his execution stands unrivalled: he resided some time in London, where he painted views of the Royal Exchange, Monument, &c. His figures were generally inserted by Adrian Vande Velde, which add considerably to the value of his works. A bible is said to have been painted by this laborious artist not larger than the palm of the hand, yet so minutely







*The Ocean Bury on the Maccs near Gervin*

Pub. as the Act directs, 1<sup>st</sup> Feb: 1795.

nutely touched that the characters on the leaves were distinctly legible. The works of this eminent painter bring immense prices. During his residence in Amsterdam in 1672, he is said to have been the inventor of pipes for fire engines, as they are now in use. Before they were introduced into this city, the annual damage from fire, according to his computation, amounted to three hundred and forty-one thousand six hundred and seventy guilders, and now, on the average, not more than three thousand six hundred and seventy.

HAVING ordered a carriage to take us to Breda, we walked to the ferry-house, on the banks of the Maes ; where the scene was so beautiful and interesting as to induce me to give a faint representation of it in the enclosed drawing.

IN crossing the river, which was a sail of  
 VOL. I.                      B b                      about

about twenty minutes, the fleeting objects on the water could not fail to attract the picturesque eye. The church, seen in the distance, is in the city of Workum. Should you feel the pleasure in contemplating these feeble attempts to represent what I enjoyed from the scenery, my utmost wish is gratified.

LANDING on the opposite shore, alas! how changed the scene! Through a dreary road, without prospect, or the sight of a human being for near four-and-twenty miles, which took us seven hours to accomplish. Not a single house to afford the least accommodation in the journey, till we reached Breda; the entrance to which is by crossing three wide fossés, over which are drawbridges leading to a handsome stone gate.

BREDA, the capital of Dutch Brabant, is well fortified, and encompassed by the  
rivers



*Crossing the Maas from Gorcum.*

Published as the Act directs Feb<sup>y</sup> 1<sup>st</sup> 1795









1793

rivers Aa and Merck. The citadel is built in a triangular form, and is well garrisoned. The castle is a handsome square building with four towers, surrounded by the two rivers. It was built by King William. The rooms are spacious and lofty: their principal ornament is tapestry, which contains a series of the Princes of Orange on horseback, as large as life; each seeming to vie with the other who should first start from his dreary, thread-bare abode. The pictures here are beneath notice. The gardens and park in the vicinage are not unpleasant. The entrance, or court-yard to this building, is spacious and magnificent. The church is a large, handsome structure: its spire is lofty and beautiful. Within is a handsome monument in black and white marble, erected to Anglebert, the second Count of Nassau, and his Countess: they are lying on a mat of marble, well executed. Over the figures is a marble slab, bearing trophies and en-

signs of war, supported by four kneeling figures; said to be Julius Cæsar, Hannibal, Philip of Macedon, and Metellus Regulus. I doubt the information of our oracle; as, with all due respect to Count Anglebert, I question whether the four great characters above alluded to would condescend to go on their knees to bear either boots or spurs, for all the combined greatness of the House of Nassau. Imagination may trace "the noble dust of Alexander, till he find it stopping a bung-hole;" and indeed there is no saying "to what base uses" a Dutch courtier might be disposed to make these great men stoop. The sculpture of the monument is said to be by Michael Angelo Buonorati: this I much doubt, for though there are parts, particularly the extremities of the figures, not unequal to him, yet other parts are so inferior, that I conceive that divine artist could not have executed the work.



THE circular building to the right of the church, as described in the annexed drawing,\* is the castle here mentioned as built by King William ; the style of the architecture bespeaks the period of its erection.

BEING Sunday, the people are flocking to the church, which is facing our inn. The women's dress is very singular, being covered with a long black cloth veil, surrounding the head, and reaching to the ground ; the rest of their apparel is extremely neat. Here are many Roman Catholics, though the established religion is Protestantism.

THIS place seems more famed for arms

\* It was with some difficulty I prevailed on myself to attempt the inclosed sketch, as the military are exceedingly jealous on these occasions ; and, I believe, had the centinel, who was near me, been a veteran in the service, instead of a raw recruit, I must have desisted,

than

than arts; as I have in vain endeavoured to inform myself of either collections of pictures or artists. We shall therefore quit this scene, as soon as possible, for Bergen-op-Zoom; which I fear will be equally barren of that information which I know affords you the most pleasure.

Adieu !

LET;





*Bergen op Zoom*

London Pub. for Sam. Ireland Feb. 11 1795

## LETTER XV.

*BERGEN-OP-ZOOM.**DEAR SIR,*

THROUGH a very heavy rain, and roads, if possible, worse than any we had before passed, we are safe arrived at this place, perfectly in union with ourselves. The rugged ways and ills of life may sometimes tend to humanize and temper the mind ; as, in a picture, a rude fore-ground, well managed, gives additional beauty to the serenity of the distance, and harmonizes the whole. You will observe, this opinion is formed before a good fire, not in a dangerous road, surrounded by a thick, hazy atmosphere ; yet, bad as the road is, I must return (in my mind's eye) about six miles, merely to mention a whimsical sign we saw at a small village



lage called Rosendael. It was a tree, bearing fruit, and the branches filled with little naked urchins, seemingly just ripened into life, and crying for succour. Beneath a woman holds up her apron, looking wistfully at the children, as if intreating them to jump into her lap. On inquiry, I found it to be the house of a sworn midwife, with this Dutch inscription prefixed to her name:

“ VANG MY, IK ZAL ZOOT ZYN.”

That is, “ Catch me—I’ll be a sweet boy.”

THIS true mode of procreation, so truly whimsical, pleased me not a little. I took the pencil, and beginning to make a sketch of this laughable subject, was, in an instant, surrounded by all the gaping boors in the village, who, by their distorted countenances, seemed as if the

“ Frightfull’st grinner

“ Should be the winner.”

BEING



A. C. NADICH,

*Gezworenen 'Voed' 'Vrouw . ie Sworn Midwife.*

*Vang my ik zal zoet zyn . Catch me I will be a Sweet Boy,*

London: Pub. for Sam. Ireland Feb. 1 1795.



BEING Sunday, I believe there were not less than three hundred of these merry faces assembled on the occasion.

BERGEN-OP-ZOOM is a large town in Dutch Brabant, situated near the eastern shore of the Scheld. It stands on a small eminence, well disposed by nature, as by art, for defence. It derives its name from Berg, a hill, and Zoom, a river, which runs through the town, and overflowing the neighbouring country, renders it a morass: the Latins call it *Berga supra Zomam*. As the fortifications are the only objects worthy notice in this place, we lost no time in dispatching a card to the commandant for permission to see them, which he politely granted, and sent it by the hands of a little merry serjeant, who was to be our guide. He had all the gaiété de cœur of Sterne's La Fleur, with all the military integrity of Corporal Trim; had himself served during the siege in 1747, when

it was taken by Count Lowendahl, not by conquest, but by the treachery of the old Dutch general, Baron de Cronstrom, against whom our little serjeant justly levelled his whole artillery of abuse, for his baseness in betraying his charge. We were led through subterraneous passages, I know not whither, extending, as it is said, a great distance beyond the extremity of the fortifications; where, at every step, our little hero shouldered his cane, renewed his battles, and “ thrice he routed all his foes, and thrice he “ slew the slain.” In recital, he artfully drew on the French troops, and as happily repulsed them; in short, we had the siege renewed, and every military manœuvre displayed, without the loss of a man. The great Dutch engineer, Cohorn, who constructed these works, would have himself rejoiced to have found such an auxiliary.

FINDING the subterraneous situation rather



ther damp and uncomfortable, we wished, like the treacherous governor, to come as quick as possible to the surrender ; therefore, facing right about, we made a precipitate retreat, in order to enjoy the fair day-light, and a view of the outside of this astonishing fortification, which is deemed impregnable.

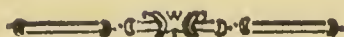
ON the side towards Antwerp is a grand demi-lune, terminated by a fort, flanked with four redoubts mounted with large cannon. It has the advantage of a canal from the sea, whence they may receive succours without interruption from the besiegers. Between this town and the sea there are eleven forts, with many redoubts and palifados on the dyke. Such was the strength of this place in 1538, that it repulsed the Duke of Parma with a numerous army, and in 1622, the Marquis Spinola, who in the attempt lost the bulk of his army. I must tell you, that the treachery of the old governor, Cron-

from, was rewarded by a close confinement for the rest of his life ; a sentence not equal to the enormity of his crime, if my information be true.

Adieu !

END OF THE FIRST VOLUME.

A  
LIST  
OF  
ARTISTS, &c.



ROTTERDAM.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
COLONI Adam ....	1634.	Cattle and landscape.
Dullart Heyman .....	1636.	History and portrait.
Hondius Abraham ....	1638.	{ Landscape, animals, and conversation.
Muffcher Michael Van	1645.	Portrait and conversation.
Offenbeck N. ....	1627.	{ Markets, fairs, landscapes, and conversation.
Penteman Peter .....	1650.	Still life.
Sachtleven Cornelius		{ Landscape, drolls, and corps du garde.
Sachtleven Herman ....	1609.	Landscape.
Sorgh Hendrick Mar- tin .....	1621.	{ History, conversation, fairs, and markets.

Verwilt

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Verwilt Francis .....	1598.	Landscape.
Vander Werf Chev. } Adr. ....	1659.	{ History, portrait, and con- versation.
Vander Werf Peter ...	1665.	{ Portrait, conversation, and history.

## D O R T.

Bol Ferdinand .....	1611.	History and portrait.
Boonen Arnold ....	1669.	Portrait.
Drogfloat .....		Landscape and fairs.
Gelder Arnold De ...	1645.	Portrait and history.
Germyn Simon .....	1650.	Fruit and landscape.
Godewyck Margarita	1627.	Landscape and flowers.
Hoogestraeten Samuel	1627.	{ Portrait, history, land- scape, and statues.
Kuyp Jacob Geritz ...		{ Landscape, battles, and cattle.
Kuyp Albert .....	1606.	{ Landscape, cattle, and moon-light.
Lavecque Jacob .....	1624.	Portrait.
Lecuw Gabriel .....	1643.	Cattle.
Maas Nicholas .....	1632.	Portrait.
Ravesteyn Hubert ....	1647.	Still life and conversation.
Schalken Godfrey ...	1643.	{ History, portrait, and con- versation.

Smits

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Smits Lodowick .....	1635.	History and fruit.
Vanderburgh Adrian	1693.	Portrait and conversation.
Vander Hulft Peter	1652.	Landscape & conversation
Verſchuring William	1657.	Conversation and portrait.
Van Kalraet, Bart. ....	1650.	History and portrait.
Verveer Hubert Ary	1646.	Ditto.
Van Kuick John .....	1530.	Ditto.

## D E L F T.

Bramer Leonard .....	1596.	History and rich vases.
Bronchorſt Peter ....	1588.	Perspective and history.
Delft Jacob .....	1619.	Portrait.
Deryck Cornelius Peter .....	1568	{ Portrait, landscape, and cattle.
Fabricius Charles ....	1624.	
Frits Peter .....		Enchantment, &c.
Grimani Hubert .....	1599.	Portrait.
Kowenburgh Christian	1604.	History.
Man De Cornelius ...	1621.	History and conversation.
Mirevelt Michael Jan	1598.	History and portrait.
Nees John Van .....		Portrait.
Vanderveen Adrian ...	1589.	Drolls, beggars, &c.

Verkolie



<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Verkolie Nicholas ....	1673.	Portrait and history.
Vliet Hendrick Van ..	1608.	{ Perspective views and portraits.
Van Als Evert .....	1602.	
Van Bizelingen Jan	{ 1558.	Portrait.
Christian .....		

## H A G U E.

Appleman Barent ....	1640.	Landscape and portrait.
Baan Jacob De .....	1673.	Portrait and conversation.
Bischof John De ....	1646.	History and landscape.
Dankers Henry .....		Landscape.
Doudyns William ....	1630.	History.
Duc John Le .....	1636.	Animals.
Daval Nicholas .....	1644.	History.
Hanneman John .....	1611.	Portrait.
Laroon Marcellus ....	1653.	History and conversation.
Mytens Daniel .....	1636.	Portrait and history.
Netscher Constantine	1670.	Portrait.
Pierfon Christopher ...	1631.	Portrait, history, &c.
Ravefsteine John Van	1580.	Portrait.
Roepel Conrade .....	1679.	Fruit, plants, and flowers.
Schuur Theod. Vander	1628.	History and portrait.
Ferwesten Augustin ...	1649.	History.

Terwesten

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Terwesten Elias ....	1651.	Fruit and flowers.
Terwesten Matthew	1670.	History.
Van Dieft Adrian ....	1655.	Landscape and cattle.
Verheyden Peter Fra.	1657.	Fowls and hunting wild beasts.
Vanderheck Nicholas	1580.	
Wissing William ....	1656.	Portrait.

## L E Y D E N.

Baillie David .....	1584.	Perspective views and portraits.
Cornelii Lucas .....	1495.	
Cramer Nicholas .....	1670.	Portrait and history.
Douw Gerhard .....	1613.	Portrait and conversation.
Douw Gerhard .....	1613.	Ditto.
Engelbrecht Cor- nelius .....	1468.	History and portrait.
Leyden Lucas Van ...		
Lievens John .....	1494.	Ditto.
Lievens John .....	1607.	Ditto.
Metzu Gabriel .....	1615.	Ditto.
Mieris Francis, the old	1635.	Portrait and conversation.
Mieris Francis, the old	1635.	Ditto, &c.
Mieris John, eldest son	1660.	Ditto.
Mieris William, called the young .....	1662.	History, conversation, and landscape.
Moor Chev. De Karel		
Parcelles John .....	1656.	Portrait and history.
Parcelles John .....	1597.	Storms.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Rozee Mademoiselle	1632.	{ History, landscape, portrait, and flowers.
Slingeland Peter John	{ 1640.	
Van .....		
Sluys Jaques Vander	1660.	Conversation.
Steen Jan .....	1636.	Conversation and drolls.
Torenliet Jacques ....	1641.	Portrait and conversation.
Vandervelde William,	{ 1610.	Sea pieces and sea fights.
the old .....		
Van Gogen John ....	1596.	Landscapes and sea views.
Venius Otho, or Van	{ 1556.	History and portrait.
Veen .....		
Voys De Ary .....	1641.	Ditto.
Van Egmont Justus	1602.	History.

## H A E R L E M.

Baan John De .....	1633.	Portrait.
Begu Cornelius .....	1620.	{ Landscape, cattle, and conversation.
Berghem Nicholas ...	1624.	
Berkheyden Job .....	1637.	{ Landscape, conversation, and portrait.
Berkheyden Gerard ...	1645.	
		{ Perspective views of palaces and churches.

Blekers

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Blekers .....	1635.	Portrait and history.
Brakenbury Reinier		
Bray Solomon De ....	1597.	Portrait.
Bray Jacob De .....		History.
Brouwer Adrian .....	1608.	Drolls and conversations.
Druiverstein Janze } Aart .....	1564.	Landscape and animals.
Dufart Cornelius ....	1665.	{ Conversations and merry- makings.
Gaal Barent .....	1650.	Landscapes, battles, &c.
Gerrard of Haerlem		History.
Grebber Peter .....	1590.	History and portrait.
Haerlem Theodore Van	1410.	History.
Haerlem Cornelitz Van	1562.	History and portrait.
Helmbreker Theodore	1624.	History.
Helst Bartholomew } Vander .....	1613.	Portrait and history.
Hemskerck Egbert ....	1645.	Drolls.
Holstein Cornelius ....	1653.	History.
Hugtenburgh John Van	1646.	Battles.
Kumpen Jacob Van	1658.	History.
Koogen Leonard Van- der .....	1610.	Conversation.
Lastman Peter .....	1581.	History.
Maas Dirk .....	1656.	Landscape and battles.
Molyn Peter .....	1637.	Landscape.
Moestaert John .....	1499.	History and portrait.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Nikkelen John Van	1649.	Landscape and flowers.
Ouwater Albert .....	1444.	History.
Pinus John .....	1596.	{ History, portrait, and landscape.
Post Francis .....		{ Landscape, and views of the West Indies.
Roefstraeten Peter ....	1627.	Portrait and still life.
Ruyfdael Jacob .....	1636.	Landscape.
Ruyfdael Solomon ....	1616.	Ditto.
Schyndal Bernard ....	1659.	History and conversation.
Torrentius John ....	1589.	Still life.
Vinne Vincent Vander	1629.	{ History, portrait, conver- sation, and landscapes.
Vinne Lawrence Van- der .....	{ 1658.	Flowers.
Vroom Henry Cor- nelius .....	{ 1566.	{ Sea ports, calms, and storms.
Vandenbergen Dirk		{ Cattle, landscape, and portrait.
Wouvermans Philip	1620.	Landscape, and cattle.

## A M S T E R D A M.

Aerften Peter .....	1519.	{ History, kitchen utensils, &c.
Appel Jacob .....	1680.	{ Landscape, portrait, and history.

Barent



<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Barent Dieterick ....	1534.	History and portrait.
Bent John Vander ....	1650.	Landscape.
Bosch Jacob Vanden	1636.	Still life.
Carré Henry .....	1656.	{ Landscape, cattle, hunt- ings and conversations.
Carré Michael .....	1666.	Landscape and cattle.
Dalens Dirk .....	1659.	Landscape.
Does Jacob Vander	1654.	History.
Does Simon Vander ..	1653.	{ Landscape, cattle, and portrait.
Ducart Isaac .....	1630.	Flowers.
Eeckhout G. Vander	1621.	Portrait and history.
Edema Gerrard .....	1652.	Landscape.
Gerrards .....	1607.	History and conversation.
Graat Barent .....	1628.	Landscape and portrait.
Grieffier John the old	1645.	Landscape, ruins, &c.
Hackaert John .....	1635.	Landscape.
Hooyzaat John .....	1654.	History.
Huyfum John Van ....	1682.	{ Flowers, fruit, and land- scape.
Huyfum Jacob Van	1680.	{ Copied his brother's works.
Janßen Cornelius ....		Portrait.
Jarden Karel Du ...	1640.	Conversation.
Kalf William .....	1630.	Still life.
Marcellis Otho .....	1630.	{ Insects, reptiles, and plants.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Moucheron Isaac, the young .....	} 1670.	Landscape.
Myn Herman Vander	1684.	History, portrait, and fruit.
Neer Arnold Vander	1619.	{ Landscape and moon- light.
Neer Hendrick Eglon Vander .....	} 1643.	{ History, portrait, land- scape, and conversation.
Paulin Horatius .....	1648.	History and conversation.
Peters Gerrard .....	1580.	{ Conversation, landscape, and portrait, in small.
Plaas David Vander ..	1647.	Portrait.
Pool Rachel Van or Ruifck .....	} 1664.	Fruit and Flowers.
Pool Juriaen .....	1666.	Portrait.
Rademaker Gerard ....	1673.	History and architecture.
Rademaker Abraham	1675.	{ Landscapes and views of towns in Holland.
Roghman Roland ....	1597.	Landscape.
Schellinks William ..	1631.	{ History, landscapes, and sea ports.
Schellinks Daniel . ....	1633.	Landscape.
Spiers Albert Van ....	1666.	History.
Spilberg Adriana ....	1646.	Portrait.
Stork Abraham .....	1708.	Sea pieces and sea ports.
Streeck Jurian Van ..	1632.	Portraits and still life.
Streeck Henry Van ..	1659.	History and architecture.
Tombe La .....	1616.	Portrait and conversation.

Troost

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Troost Cornelius ....	1697.	Conversation and portrait.
Valkenburgh Theo- dore .....	} 1675.	Portrait and game.
Vandyck Philip .....	1680.	Portrait and conversation.
Vandervelde Adrian ..	1639.	{ Landscape, animals, and history.
Verkolie Jan .....	1650.	{ History, portrait, and con- versation.
Voorhout John .....	1647.	History and conversation.
Wit Jaques De .....	1695.	
Weeninx John Baptist, called the old .....	} 1621.	{ Landscape, portraits, ani- mals, and flowers.
Weeninx John, the young .....	} 1644.	{ Landscape, animals, hunt- ing, &c.
Wollers Henrietta ....	1692.	Portrait in miniature.

## UTRECHT.

Bemmel William Van	1630.	Landscape.
Both John .....	1610.	Ditto.
Breenberg Bartholo- mew .....	} 1620.	{ Landscape, history, and conversation.
Bronchorst John Van	1603.	History and landscape.
Bunnik John Van ....	1654.	Ditto ditto.
Drillenbergh William Van .....	} 1626.	Landscape.

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Gaud Hendrick .....	1570.	Landscape and figures.
Gellig Jacob .....	1636.	Fish and still life.
Glauber John .....	1636.	Landscape.
Haansbergen John Van	1642.	Landscape.
Heem John David De	1600.	Fruit, &c.
Heem Cornelius De ..	1623.	Still life.
Heusch William De	1638.	Landscape.
Heusch Jacob De ....	1657.	Ditto.
Hondekoeter Gilles ..	1583.	Ditto.
Honthorst Gerard ....	1592.	History and portrait.
Inghen William Van	1651.	History.
More Chevalier An- thonio .....	} 1519.	Portrait and history.
Polenburgh Cornelius	1586.	Landscape, caves, and grottos.
Willaerts Abraham ....	1613.	Landscapes and figures.

## G O R C U M.

Blomart Abraham ....	1564.	{ Landscape, cattle, history, and portrait.
Camphuysen Raphael	{ 1586.	
Theodore Dirk ....		
Heyden John Vander	1637.	Landscape.
Nest Jacob Vander ....	1627.	{ Italian sea ports and mar- kets.

Verschuring

<i>Names.</i>	<i>Dates.</i>	<i>Branch of the Art.</i>
Verfchuring Henry ....	1627.	{ Battles, landscape, and huntings.
Wytman Matthew ....	1650.	
		{ Conversation, landscape, fruit, and flowers.

## B R E D A.

Kay William .....	1568.	Portrait and history.
Leur N. Vander .....	1667.	History and portrait.
Lis John Vander ....	1601.	History.

## B E R G E N - O P - Z O O M.

Boffchart John Willi- borts .....	{	1613. History and portrait.
Fouckier Bertrand De		
		1609. Portrait.







